

The Canadian Film Digest

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Serving the Canadian Film Industry Since 1915

DECEMBER 1972 35c

EXHIBITS WANT CLASSIFICATION NOT CENSORSHIP

By SHIRLEY MORRIS

TORONTO — Exhibitors want to replace government censorship of motion pictures with a system of classifying films so each movie-goer can decide for himself if a film is suitable.

The Motion Picture Theatre Association of Canada passed a resolution at its annual meeting here Nov. 27-28 favoring classification.

It pointed out that "changing social concepts and cultural trends have altered public attitudes" and that movies remain the only entertainment medium that is subject to advance government censorship.

The delegates favored a classification system similar to the one that went into effect in Manitoba Dec. 1, which labels movies general, mature, adult parental guidance, or restricted. Films are neither cut nor banned.

People under 18 require parental guidance for adult movies and are not allowed to attend a showing of a restricted movie.

The Manitoba plan goes further than the resolution passed by MPTAC.

First, if a film classified restricted is considered by the Manitoba classification board to violate the Criminal Code, then the exhibitor is warned in advance that he is liable to prosecution.

This advance warning system satisfied some exhibitors who were initially worried that they were being asked to decide for themselves if a movie was suitable and then they would be prosecuted under the Criminal Code if their judgment was wrong.

Second, the Manitoba plan places the responsibility both on the theatre and the customer if a person under 18 attends a restricted film.

The resolution approved by MPTAC says only that it favors a system of classification rather than the censorship that is in effect in most provinces. The resolution is being sent to the seven provincial associations of exhibitors along with a request that it be forwarded to provincial authorities.

David Rothstein, president of the national



From Left to Right, Curly S. Posen, David Rothstein, Murray Lynch.

group, said classification was considered a good way of informing the public of the suitability of a film.

Quebec delegates, who are generally satisfied with their provincial system of

censorship whereby the censor can ban a movie, are not expected to take any action on the resolution, he said.

Paul Morton, president of the Motion

New Film Agency Group advocates

The President of the Canadian Film Institute, Jean Clavel, announced today that CFI has proposed to the Advisory Committee on film, established by the Secretary of State, the creation of a new film cultural agency designed to foster the appreciation and use of motion pictures and television.

This new agency (dubbed CINEMA CANADA), would be responsible for encouraging the appreciation and study of cinema, particularly Canadian through such activities as — film exhibitions, publications on Canadian cinema, and the provision of specialized research services to educational institutions and the film industry at large.

Cinema Canada would collect and preserve films and television recordings in order to develop a National Library of Cinema and would operate a national research and information service, publish a National Film Catalogue and service and support the work of related national and regional bodies.

While most of these activities are now being undertaken by the existing Canadian Film Institute, the CFI makes the point that it no longer has the financial resources to keep pace with heightened public awareness and appreciation of film.

A guarantee of sustaining federal support is essential to provide both an adequate level, and continuity of service to parallel that now expected of other cultural agencies such as the National Gallery.

President Clavel expressed the hope that the CFI brief would bring to the attention of the Government the urgent need for a national independent film cultural agency such as Cinema Canada, and indicated that the CFI was willing to work with the Federal Government to ensure that such an agency can come into being.

In preparing this proposal, the CFI drew on the experience of film institutes and cinema cultural agencies in the USA and Europe, in addition to its own 37 years of innovative activity.

ALBERTA EXHIBS CONVENE, STATE POLICY

The Motion Picture Theatre Association of Alberta, meeting at Jasper in October, took a firm stand on censorship, calling for retention of the old system whereby the Board of Censors has the power to cut and ban films, a proviso calling for a more liberal policy was asked for, however.

The Restricted age should be lowered to sixteen. The designations should be changed: Family to General, since the word Family connotes a children-only picture.

The Annual Convention of the Motion Picture Theatre Association of Alberta was held at the Jasper Park Lodge, Jasper, Alberta, on October 1st, 2nd and 3rd. The

Convention was attended by the greatest number of exhibitors, film distributors and trade people in the history of the Association. More than two hundred registered guests were in attendance.

Highlights of the Convention included, besides discussions and a reaffirming of the Association's stand on censorship in Alberta, an address by the Honourable Horst Schmidt, Minister of Culture, Youth and Recreation; the presentation of the "Alberta Showman of the Year" award; and the election of officers, and directors for the coming year.

Added interest and increased attendance this year was attributed to the important discussions which took place regarding the soon to be announced censorship policies of the Alberta Government. Also adding an extra day to the Convention format for the first time, was a "Showarama" workshop. The workshop was designed to assist the exhibitor in the proper and most effective marketing of his film attractions. It included presentations by radio, newspaper and television people. It featured emphasis on promotion of both new and old attractions by

solid, honest showmanship. The presentations were made by top men in their respective fields: Mr. Bill Metcalfe, an executive of the Television Bureau of Canada, Toronto; Mr. Ced Haynes, President and General Manager of the Radio Sales Bureau of Canada, Toronto; Mr. Lorne Kennedy and Mr. Ted Hall, Southam press, Calgary; Mr. Burt Taylor, Weekly Newspaper Association of Alberta, Wetaskiwin; Mr. Barry Carnon, director of advertising for Universal Films of Canada, Toronto; Mr., Bill Sodie, General Manager for Universal Films of Canada, Toronto; Mr. Charles Mason, director of advertising for Odean of Canada Ltd., Toronto. Great effort and considerable time and money was put into the presentation by the respective media and film companies and the Convention appreciated the effort and received their presentations enthusiastically.

The workshop also included a detailed examination of the newest in automated projection equipment and a review of maintenance practices presented by a leading Alberta janitorial supplier.

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Rothstein Theatres leased

WINNIPEG — The family firm of Rothstein Theatres has leased its 13-cinema chain to the newly-formed Rokmay Co. of Calgary.

Principals of the new firm are Hector Ross, president of Canfilm Screen Services of Calgary, and Philip May of Edmonton.

Mr. Ross said the agreement is for 20 years with an option to buy at any time.

The theatres are in rural areas, with eight in Saskatchewan, three in Manitoba, one in Alberta and one in Ontario.

D. Rothstein, president of Rothstein Theatres, said he has retained ownership of Cinema Six, a drive-in in Regina, and two 16 mm theatres in communities in northern Manitoba.

The chain was started 40 years ago when Mr. Rothstein's father opened a theatre in Mossbank, Sask.; which showed movies two days a week. The first regularly-scheduled theatre in the group was in Assiniboia, Sask.

Mr. Ross said that he and Mr. May together



David Rothstein

have 12 theatres and the May enterprise runs another six. They are in Calgary, Edmonton, Red Deer, Medicine Hat and Grand Prairie, Alta., and in Victoria and Abbotsford, B.C.

LETTERS TO THE EDITOR

To the Editor:
This is just a note to congratulate you very much on the Canadian Film Digest. I like its new format but particularly I find it lively and very interesting to read. Please keep up the good work.
Yours very truly,
Sydney Newman
Montreal

To the Editor:
Your pseudo-reportage (it was really an editorial) in the November issue on the Canadian Film Awards was unfortunate. For while it is true that, as many said after the event, "We've come a long way," what everyone forgot to discuss is the central question: Where are we going?
Do we want a Hollywood Academy Awards or a European Critics' Orgy? Or neither? Both are market-places and political machinations — and I say neither is suitable. We have the opportunity to develop a unique formula to honor the industry and promote the films. Let's carve our own path.
Yours truly,
R. Tobin
Winnipeg

To the Editor:
The recent announcement by Claude Jutra and Genevieve Bujold that they are unable to accept the Order of Canada is lamentable. Of course in the English-speaking press, which is all I have read, nothing was forthcoming to explain their decisions. Further information is necessary; they may have good reasons. But at the same time I must insist that the reasons be good, because if they are based only on racial bigotry (Quebec Libre) then all other National awards, etc. must also be denied them. Especially any Canadian Film Awards which they have won must be returned. Jutra is the most prominent example of this. Or are they hypocrites too?
Yours truly,
K. Dawson
Toronto

Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.

EXHIBS (cont'd from page one)

Picture Theatre Association of Manitoba, said the classification board eliminates the power of the government to cut or ban a picture. It is classified on its overall merit. Distribution's censorship committee has already met in Toronto with John Pungente, the priest who heads the classification board, to exchange information.
MPTAC delegates discussed in closed session the possibility of a quota system for the showing of Canadian films.
Later Mr. Rothstein told Film Digest, "We're delighted to play Canadian films but not just because they're Canadian. They must be well made and have a reasonable chance of being successful."
Mr. Rothstein refused to disclose the arguments that were put forward during the private discussion but said, "We must take a positive approach. We are unanimous in our desire to encourage Canadian-made films of merit."
At the same time, a committee was set up to keep "an eye on things", he said.
Later the same day, George Destounis, president of Famous Players, said "I am not speaking for the industry or for my corporation but I'm strongly in favor of quotas." He was answering questions at a public meeting at the Town Hall here.

Mr. Rothstein said MPTAC, which gave \$2,500 to the Canadian Film Awards for 1972, voted to support them again.
MPTAC is helping its provincial groups establish workshops to generate interest in the promotion of films.
"The workshops will get exhibitors more enthusiastic about promotion," Mr. Rothstein said. "We've got valuable pieces of property and we've got to sell them to the public. The day has gone when exhibitors can simply open their doors."
Distributors are being asked to supply key personnel for the workshops to advise exhibitors how they can best promote their own films. Tie-ups with merchants will be suggested, both in the theatre and in retail outlets.
"Usually dealers are just as enthusiastic about a tie-up as the exhibitor once it's underway, but it's up to the exhibitor to make the initial approach because he can best decide what tie-up is most suitable for a particular film," Mr. Rothstein said.
Delegates spent the last afternoon of their two-day meeting with distributors discussing mutual problems.
Mr. Rothstein said they touched on the shortage of trailers, earlier release dates for pictures in smaller theatres; and press books with a greater choice of ads.



Famous Players' George Destounis (left) chats with Premier's Barry Allen

Watch For Our
Special Production
Issue -
Coming in January

ALBERTA

(con't from page one)

The meeting returned to office all of one of its previous executive: Don Menzies, President; Bert Wiber, V-P; Tom Fowler, Northern V-P; Hector Ross, Southern V-P; Reg Dutton, Sec-Treas; and the following as directors: Larry Becker, Glen Birnie, Mel Friedman, Paul Hanner, Fred Levitt, Phil May, Brian McIntosh, Jim Moore, Eddie Newman, Don Purnell, Barney Regan, Fred Varlow.

Showman of the Year was Nigel Empett of the Chinook Theatre, Calgary. Judges were Barry Carnon and Bill Soadie of Universal Films, and Charles Mason of Odeon Theatres.

MARKET REPORT

ENTERTAINMENT STOCKS						
STOCK	VOLUME FOR PERIOD	CLOSE Oct. 30	CLOSE Nov. 29	NET CHG.	HIGH FOR 72	LOW FOR 72
TORONTO STOCK EXCHANGE						
Baton	199,904	10 1/2	12	+1 1/2	12 1/4	7 3/8
Bushnell	9,650	8 1/4	7 3/4	-1/2	9 3/8	7
Canadian Cable Systems	80,487	19 3/4	20 1/4	+1/2	23 1/4	14 1/2
CFCN	33,963	9 3/8	10	+5/8	14 1/8	9
CHUM B	25,739	12	12	—	13	8
IWC Industries Ltd.	97,825	3.25	3.70	+45	4.20	1.75
Maclean-Hunter Cable	24,339	15 1/8	18 1/2	+3 3/8	18 1/2	8 1/2
Premier Cable	23,195	18 1/8	19 3/8	+1 1/4	23	11 7/8
Q Broadcasting	1,700	6	5 7/8	-1/8	9 5/8	5
Rank Organization	46,480	24	23 1/2	-1/2	29 3/8	21 1/4
Selkirk A	11,623	12 3/4	12	-3/4	14	9
Standard Broadcasting	78,543	15	13 3/4	-1 1/4	17 1/4	12 7/8
Western Broadcasting	30,446	15	13 3/4	-1 1/4	18 1/4	12
MONTREAL STOCK EXCHANGE						
Astral	—	2.05	1.65	-.40	2.60	1.45
VANCOUVER STOCK EXCHANGE						
All Can A	35,190	5 1/8	2.30	-2.82	5 1/2	1.00
All Can B	49,175	4.80	2.40	-2.40	6.00	1.15
NEW YORK STOCK EXCHANGE						
Columbia Pictures	233,600	10 1/4	10 1/8	-1/8	14 7/8	9 1/8
Walt Disney	299,700	188 1/2	196 1/4	+7 3/4	201 3/4	132 3/4
Gulf & Western	1,019,600	33 3/8	37 1/4	+3 7/8	44 3/4	28
Lowes	382,700	46	48 3/8	+2 3/8	60 1/2	43
MCA	150,900	24 1/2	29	+4 1/2	35 7/8	23 1/8
MGM	137,900	19 1/2	24 1/8	+4 5/8	27 1/2	16 3/4
Metromedia	184,700	35	32 7/8	-2 1/8	39	27 1/4
National General	557,000	30 7/8	31 7/8	+1	34 3/4	21 1/2
Transamerica	1,246,500	17 1/4	19 3/4	+2 1/2	23 1/2	16 1/4
20th-Fox	276,000	9 1/8	10 1/2	+1 3/8	17	8 5/8
Warner Communications	516,400	39 3/4	37	-2 3/4	50 1/4	31 1/4
AMERICAN STOCK EXCHANGE						
Allied Artists	262,500	4 3/4	4 5/8	-1/8	7 1/8	2 1/2
Cinerama	160,200	2 1/4	2 1/4	—	3 7/8	2
Filmways	36,300	3 7/8	3 7/8	—	8	3 5/8
General Cinema	134,400	38 1/2	34 5/8	-3 7/8	55 1/2	31 1/2

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Domestic Notes

George Kaczender Productions of Montreal have completed filming U-Turn, and are now editing. Pic will be distributed by Cinepix. Kaczender saw four projects collapse at the last minute before this one became a reality. Best known for the NFB feature Don't Let the Angels Fall, Kaczender plans release for U-Turn is planned for March ... When star Sondra Locke was in Toronto recently promoting Columbia's Reflection of Fear, she had dinner with a member of the press. When the interview was over, Don Owen walked over, asked who she was, and invited her to audition for his forthcoming Rosedale Lady. Sondra, nominated for an Academy Award for The Heart is a Lonely Hunter, was taken aback.

Martin Bockner, President of Astral Communications Limited, has announced the appointment of Brian Bingham as National Sales Manager of Astral Films Limited, the company's theatrical distribution branch. Bingham previously divided his duties between Astral 35 mm Distribution and Deerfield Investments, the company's Exhibition arm.

International Film Distributors reports another management change. General Manager Len Herberman left the company two weeks ago. Reg Wilson, formerly of Prima Film, was appointed to replace him. Herberman has formed his own distribution company, to be called Ambassador Film Distributors. Company will headquarter in Toronto ...

United Artists officially opened their new Toronto offices last month. Located in the Transamerica Building, part of the Canada Square Development at Yonge and Eglinton in Toronto, all of Transamerica's Canadian subsidiaries are now housed under one roof. Joining the U.A. staff and George Heiber, Joe Brown and Nick Langston, were Julie Chapman, Director of Branch Operations, and Jim Velde, Vice-President in Charge of Sales. Both flew in from New York head office.

The Canadian Film Institute is not only busy presenting briefs to the government, it also is involved in preliminary planning for a repeat of its highly successful Filmexpo for next summer. Format will be similar to 1972 version: one week of Canadian film followed by one week of International film. Concurrently a poster exhibition will be held, as well as showings of classic films. Forty-six

programs were presented in 1972 ... Gilles Carles and Star Micheline Lanctot represented La Vrai Nature de Bernadette at the recent Chicago International Film Festival ...

The Canadian Film Development Corporation is closing its New York office. Rep. Wolfe Cohen has declined to comment on the reason for the closing, but inability to penetrate the U.S. market is probable. Of course the office is really no longer necessary because more American productions are being made here every day. Exhibition and distribution are still thorny, however; perhaps the Commerce departments and Secretary of State could help?

Rod Bergen was named manager of the Paramount Theatre in Saskatoon. He succeeds Bob Goddard ... Canada supplies twenty-five to thirty million dollars in film rentals yearly to U.S. Distributors. This amount accounts for just under eight per cent of the North American market ... Famous Players is opening theatres as quickly as they can. Recently the Londonderry, a dual in The Londonderry Shopping Centre opened in Edmonton. Seating is 594 and 500. A dual, the Fiesta, opened in Nanaimo B.C. The Four Seasons Sheraton will house a dual opening in the Toronto hotel in March, and a theatre complex is planned for a project at Bloor and Yonge Streets in Toronto ... Famous recently closed Toronto's Downtown, which will be converted to offices and stores, and demolished the Capitol, Edmonton. An F-P Tower, housing a 700 and 450 seat dual, will be constructed on the site ...

The annual general meeting for the Director's Guild will be held in early January ... The Society of Motion Picture and Television Engineers elected two Canadians to its Board of Governors for 1973. Chosen were Harold J. Eady of Bonded Film Services, Toronto, and Stan Quinn, the CBC's chief Development Engineer in Montreal.

The CFDC has announced winners of nonrepayable grants in Vancouver. These grants assist low budget live action dramas, and the total fund is \$50,000. Winners were Peter Bryant, Zale R. Dalen, Richard Patton, and Ed Milanich. A further \$23,000 remains to be awarded ... The Canadian Horizons program of the Canada Council has made possible production of a feature film surveying the development of film in Canada

from 1895 to 1940, reports the Canadian Film Institute. Depicted will be the early attempts to establish a feature Film industry, the production of short films, and the involvement of government in film-making. Heading the project is Kirwan Cox, chairman of the Canadian film Makers distribution Centre. Research is now under way all over North America for graphics documents, etc. Interviews with pioneers will also be included. Final goal is to use the film, to be completed in 1973, for educational purposes. Any information could be sent to Cox at 466a Danforth Ave. Apt. 1, Toronto ...

The Canadian Federation of Film Societies has announced the 1973 Index of Feature Length Films, to be published in May. The volume lists features in 16 mm and 35 mm available for rental across Canada. 5,000 titles are listed alphabetically and cross-referenced in the appendix by director. Information is included about each film, from year made to running time. Item sells for \$35.00 and is available from Box 484, Terminal A, Toronto 1 ...

Moreland-Latchford announces the new Canadian Film Preview form, and Sterling Films now has a series of shorts on each country in Latin America ... Southam Videotel Limited, a subsidiary of Southam Business publications, has concluded an agreement with COR-COM Incorporated of Chicago to market the Wee and Go Travel Network in Canada. Full-color video cassettes are used to show the traveller what his vacation will be like. G. W. Funston, V-P of Southam Business Publications, calls move a logical step: From business magazine publishing to video publishing. Now you know where the travelogues went ...

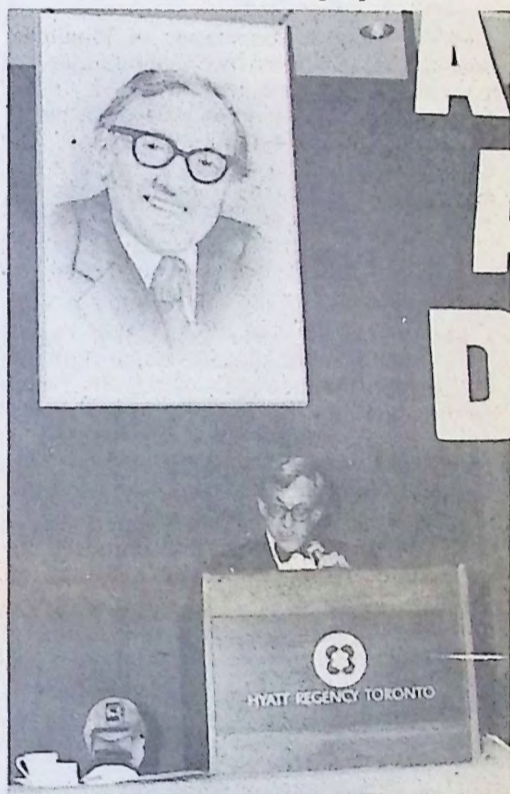
NFB News: One hundred and twenty-five educators met with the NFB in Montreal in November to conduct workshops and see demonstrations of audio visual techniques. called Medea Mosaic, three day session was organised by the Ontario Film Association Inc ... Art Director Rene Petit has created a Forest and lake on the NFB sound stage in Montreal. Project is for a feature being shot, a musical comedy starring Jackie Burroughs and directed by Mort Ransen. The set is constructed of real trees, plants and water, to simulate a Canadian summer setting ... The first USA-International Animation Film Festival, held last month in New York, honored the NFB. Norman McLaren received a special showing and the next day a selection by other NFB animators was presented. McLaren was there, as was Sidney Newman, André Lamy, Rene Jodoin, Andre Leduc, Sydney Goldsmith, and Bob Browning ...

The left-wing film magazine Cineaste, published in New York, has devoted most of its latest issue to Quebec cinema, as seen

through the filter of politics. Production, Distribution and Exhibition are covered, complete with charts and quotes. Read it yourself before passing judgment, but this corner found all the good points mired in a morass of rhetoric ...

Nabet reports that a revised constitution is to be prepared for presentation to the membership one year in advance of the 1974 convention. A 13 member committee, including five Canadians, is to draft the constitution. Canadians are Luc Grenier, Ed Scott, Tessa Edward, John Thurston, Bernard Bruce ... Also from Nabet: Regional V-P nominations are in for candidates to take office for two years starting in January 1973. Canadian regions were contested by E. W. Scott and Robert Gooch (Region 7) and Bernard Bruce, Cyril Ryan, and Paul Gagne (Region 9) ...

The Motion Picture Pioneers Award Dinner was held at the Regency Hyatt Hotel in Toronto on November 29. Honors were given to Hector Ross, Bert Brown, Florence Long and Sam Swartz. Each received framed citations for their dedication and work. But the main event was a triumphal tribute to long-time worker Zeke Sheine. Sheine was presented with a plaque and a standing ovation. Among the well-wishers was Ernest Borgnine, in town to Film a movie. The Odeon delegation was led by President Chris Salmon, who presented the plaque to Sheine



Zeke Sheine, Pioneer Award Winner



Harvey Harnick presents Hector Ross' award

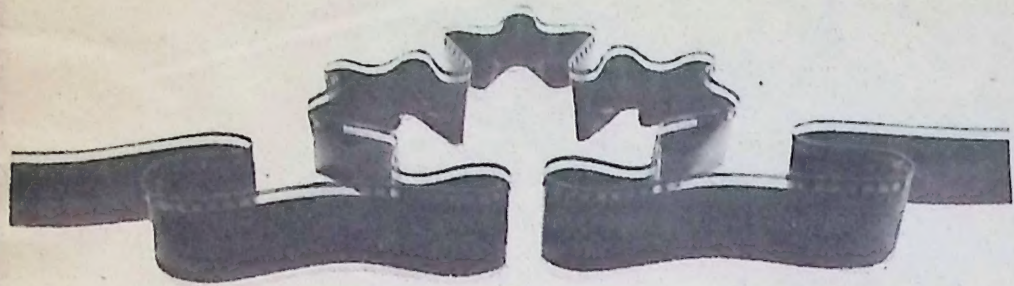


Len Bishop presents an award to Florence Long at the Pioneer Dinner



MGM's Hilda Cunningham and Century Theatres' Don Watts enjoy dinner.

Season's
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Theatre Confections
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DOLLARS AND SENSE

ANYONE FOR FEATURE FILMS?

By ARTHUR CHETWYND

TO "GAMBOL" OR NOT TO "GAMBLE"? — THAT IS THE QUESTION

A "gambol" is defined as a "caper" or "escapade". "Gamble" has such meanings as "risky undertaking", "playing games of chance for money"!!! Familiar words to anyone in the business of motion picture production... Especially appropriate words to describe the financing, production and distribution of feature films!

One who is willing to undertake risks always tries to cut the odds as much as possible. Otherwise his escapade will end up as being less than good fun. The entertainment feature film business has a long history of being a financial "graveyard" for unsuccessful capers and more than a few serious "gamblers" over the years. The reasons are many — bad planning, bad management, and bad luck.

Canadians in the private sector are now launched in a new game of chance in trying once again to develop a viable Canadian feature film industry. This time government is involved with large chunks of money (which come from the taxpayers, so we are all in it, whether we like it or not!), in an effort to prime the pump. An increasing number of individuals and groups in the private sector are either in or about to be involved in this highly speculative gambling den. The crunch is on again!

"THE PAST IS PROLOGUE"

Shakespeare said it, and indeed the lessons of the past are most important. Efforts to produce feature films in Canada have been going on sporadically since the turn of the century. In spite of some prodigious and sincere efforts failure has been the norm. In other areas of film-making in the last 60 years, although small, Canada and Canadians have done well. Canada is highly regarded in the field of information and documentary film production. More recently, we have held our own in world competition in TV commercial production. We are also beginning to be successful in various kinds of television entertainment production . . . on film and tape.

In the last ten years we have developed excellent support services with labs, craftsmen, and other talent as good as or better than any in the world. Not necessarily the glamour area of film production, but the bread-and-butter business — the schoolroom if you like — which helps to provide the training and experience from which are developed individuals with the very special talents, energy and competence vital for success in the rarified atmosphere of feature film-making. Documentary films, TV commercials, etc., are produced under contract — the audience is known and well researched . . . and captive! The rules and the risks in feature film production are very different. Rewards are much more difficult to come by and the mortality rate is high!

BUSINESS-LIKE "GAMBLERS" — LINE UP HERE, PLEASE.

When the word "business" is applied to the film industry, one often gets dark and haughty looks from a whole group of artistic, creative and culturally minded people, inferring that the word "business" should not be considered as any part of one of the liveliest of the lively arts. This is one of the greatest weaknesses which we must overcome.

Without a firm knowledge of the market, careful financing, and expertise, no individual or company can survive. All film-making is a very tough way to make a living. Entertainment or feature film-making is only for those with special courage and talents, together with large amounts of money, otherwise the chance of making the grade is very slim.

WHY WORRY ABOUT TOMORROW? — WE MAY NOT MAKE IT THROUGH TODAY!!!!

A happy thought, but not to be taken seriously in feature film production. The 'tomorrows' will be bleak indeed unless the realities of today are faced squarely. Unlike other areas of film-making, *there is no captive or guaranteed audience for entertainment feature films* . . . "They makes their choice and pays their money"!

We have the scenery, the varied cultures, the facilities and much of the talent needed as far as craftsmen and artists are concerned. Claude Jutra, Gilles Carle, Paul Almond, Don Shebib, Peter Carter, Bill Fruet, Eric Till and others have emerged as inventive film-makers. On the other side, that most important partnership in successful feature film-making, producers and distributors — are showing interest. Brave Canadians such as Budge Crawley, Maxine Samuels, John Bassett Jr., Hal Greenberg, Larry Dane, John Ross, to name a few, are getting their feet wet. We hope that their fingers are not getting too scorched in the process. Other Canadians are returning after gaining valuable experience and success in Hollywood, sharing this experience with their countrymen.

Despite our current desire for Canadian identity, nothing will change the fact that entertainment feature films, similar to art, music, etc., have no exclusive nationality. The specialized talents and expertise necessary for success often take a long time to develop. The money required is always in short supply. There is also a wide difference between those who wish to display their talents on the screen and those who have real marketable talent. Just because something is Canadian is, unhappily, not good enough.

Feature film-making involves astronomically high costs. Failure is an expensive and bitter lesson, particularly to those whose capital goes down the drain. "Risk" money is always in short supply. Investment capital gravitates to areas of endeavour where the best chance of reward appears to be present.

SUCCESS, WHERE ART THOU?

In this current rush to develop a Canadian feature film industry we do have more experience as well as more interest. Hopefully we may be off to a better start. The caution

EDITORIAL:

Let's Be Realistic About Tax Write-Offs

The controversy over the tax laws in Canada regarding capital cost allowances in film investments is beginning to make the industry very nervous. It was reported recently that the Department of National Revenue's policy towards tax write-offs is under review, with the result that amendments to the regulations may be in the offing.

Simply stated, Clause 18 of Schedule B of the Income Tax Act stipulates that a taxpayer can write off sixty per cent of the capital costs of a film, on a reducing balance basis each year. What the investors have been doing is structuring their deals in such a way as to write off not just their actual investment but the entire capital cost of the film.

For example, assume that a film cost one million dollars to produce. If an investor puts up three hundred thousand dollars by way of a limited partnership, and if the CFDC and a distributor fund the remaining monies, such sums being treated as secured loans to the partnership, the investors would write off sixty per cent of the entire one million dollars. Therefore if that investor is in a fifty per cent tax bracket, he will enjoy a tax reduction of three hundred thousand dollars the first year. In year two the reduction would be one hundred and twenty thousand dollars, and so on.

It has been suggested that the DNR is not as concerned about this type of financial structuring as it is in the case in which the budget is not all cash. That is, the investor claims sixty per cent of the capital cost of a film with a budget of one million dollars, but due to deferrals for actors, producer, director, labs, etc., the actual cash budget is only six hundred and fifty thousand dollars. What has thus been created is a sham in order to take advantage of the additional capital cost allowances. Now one must ask what the DNR would accomplish by the cutting off of this apparent benefit. Clearly the use of the sixty per cent write off has provided an excellent incentive for the high tax bracketed private investor to participate in film production and yet enjoy the tax advantages of doing so. This type of encouragement is vital because Canada does not have the depth of capital markets that the U.S. has, with the result that it is much more difficult to raise funds publicly or from venture capital organizations for high risk ventures. Therefore, tax incentives become a necessary supplement to balance the conservative characteristic of the Canadian investor.

What will the complications be if the

regulations are changed? Larry Dane, producer of the *Rowdyman*, maintains that it would be disastrous. Dane remarked, "The capital cost allowances came along and made the burden of the conservative investor in Canada easier — take that away and a lot of pictures will not be produced. The CFDC and the tax incentive caused an exodus from the U.S. of a great deal of talent, and for our expatriates it meant more work was available."

"The tax act must not be altered," says F.R. Crawley, president of Crawley Films, "unless the government is prepared to take some other means to encourage risk capital to match the CFDC's thirty per cent contribution to a film. If no alternative is presented the other two-thirds will not be forthcoming from Canadians and control of our films will appear from the south."

However, is there a viable alternative to the present tax position? "The answer is really one of how much leverage should be permitted," states Michael Spencer, Executive Director of the CFDC "I believe that the CFDC should earn its money back. The investor who participates in a film for purely tax reasons only hopes that the film goes into production. There is no way to create an industry based on investors' expectations that films will be losers, in order to take advantage of the tax law." Spencer suggested that a four to one limit should be set on the amount of leverage available to the investor. Crawley feels that a three to one limit is appropriate, to the extent that the investor will break even if the film yields no return.

The government has recently hinted at the institution of quota measures to guarantee Canadian feature films national distribution. But it has often been said to this that one cannot legislate a Canadian to see Canadian films.

Let's be realistic! The only way in which Canada will gain prominence in its feature film industry is with a constant barrage of product which can compete with that of the other great film nations of the world. And there is no question in anyone's mind that few films will be produced if there is no tax incentive available to the private sector. The Minister of National Revenue, together with his policy makers must be extremely careful in their approach to this subject in order to insure the continuing development of our film industry, an industry that is essential to our cultural identity.

lights, however, are still up and blinking. In spite of a variety of efforts by film-makers and brave financial entrepreneurs producing a spate of Canadian-style exploitation, science fiction and pseudo-cultural subjects, we have had no positive results yet. Most of the films have ended up as "downers" — and as therapy for an artist, feature film-making is a very costly form of self-indulgence.

With respect, government backing with the taxpayers' money by itself will not necessarily ensure success without *effective distribution of the right kind of product* to compete in the highly sophisticated international entertainment market. While on the subject of markets and business, let us not allow our cultural, artistic and national passions to cloud the difference between the words "Gross" and "Net". It is the "Net" return to investors which really counts.

Despite cultural upsurges and the desire to develop something Canadian, as that wise old pro showman Nat Taylor has said many times, when the crunch comes and the chips are counted the only real measurement of success is not whether we won or lost . . . but how many paid to see the show. We have yet to record one real success at the international box office. This is the single most desperate need of the Canadian feature film industry if it is to attract increased investment capital.

PROGRESS?

There are some glimmers of hope — French Canadian Film-makers in Quebec are using their naturally artistic temperaments and passion with great energy and some success. There has been a dramatic increase in the number of French-language films. We understand some are even making money — but here goes that warning light again — for a very unique reason. At the present time French-speaking Canadian theatre-goers appear to be giving a large measure of support to native Canadian entertainment films in their own language and idiom.

If Quebecers have found a way to make feature films, primarily to appeal to our good young friends from La Belle Province and make money while doing so — *en francaise* — c'est formidable! But — and a big BUT — we should not go overboard in assuming that this big special local situation is necessarily a happy trend-setter which will sweep across Canada.

QU'EST CE QUE C'EST LA DIFFERENCE?

In English Canada the situation is very different. An English-language feature film made in Canada has to compete in a sophisticated world-wide market, dominated for 50 years or more by Hollywood and England. Forgetting nationalism, we must admit that the best talents and entertainment brains in the world have been involved in these centres for years. They are not suddenly going to bow out gracefully for a Canadian feature industry! (I hear some of my critics now — What about Sweden? Denmark? Holland? Germany? Italy? Agreed, they do have native feature film industries of varying sizes — for the prime purpose of producing entertainment film material in their own particular language! Except for some of the great names like Bergman, Fellini, etc., it would be interesting to count up the number of films from these countries which have made the grade with any significance in the English-language market.)

There is an old saying in the pugilistic field — "A good little man never beat a good big

Continued on page 5

DOLLARS (cont'd from page 4)

man"!!! At present Canada is a very "little man" in feature film-making — a traditional "big man's" business. Recent Canadian films, such as Don Shebib's *Goin' Down the Road* (all private capital I believe) and Larry Dane's *The Rowdyman* (government and private investment, but mostly private) and perhaps others are showing some signs of returning at least the negative costs at the box office, which, as they say in the vernacular, "Is where it's at".

RECOGNITION — PASSION vs. PRACTICALITY

Many Canadians, privately and in government, are wearing their "cultural passion" all over their proverbial coat sleeves. From an artistic and cultural standpoint it is stimulating to be recognized and praised by critics, to win prizes and awards (mostly Canadian-oriented) and see one's name up on the screen. But let's be honest — such titivation is very short-lived. Yesterday's hero quite often is tomorrow's bum. It is exceedingly difficult to turn this kind of "glory" in at your local grocery store! The only commodity that is understood by adult, mature people in any country or in any language (particularly if one wants continued support from one's favourite 'banker') is tangible results at the box office. The "commodity" is called MONEY!!!

The reason Canadian-made information films, documentary films, TV commercials, etc., continue to be a small but reasonably healthy 'bell-whether' in the Canadian film industry, is that these films have a long success story for producers, sponsors, advertisers, etc., at their respective 'box offices' . . . promoting travel, selling goods, educating, motivating — at firm prices with predictable results — A proven record of success.

THE CANADIAN CONUNDRUM

The reasons for lack of real success in any Canadian feature film to date are complicated. We have indicated some of them . . . the demand for risk money exceeds the supply . . . our track record is less than attractive to potential financiers. (When the federal government closes some of the more obvious tax havens effecting investment in feature films, the field may become even less attractive than it is now.)

Many current efforts in our search for identity and nationhood, well-meaning though they may be, appear to be isolating Canada or parts of Canada and some of its industry from the rest of the world . . . A syndrome which mystifies people from other countries who wonder at our self-torture or even worse, just laugh at us.

Some Canadians — both French and English — are dedicated to the political dissection of Canada, without really counting the costs. There are people in B.C., as well as Quebec, who have their own ideas of separation. And everybody hates Ontario, don't they? There are too many divergent political passions along with a rapidly approaching welfare state (frightening to any Canadian who still believes in individual freedom and enterprise.) Some day we may get it out of our systems without too much permanent damage, but in the meantime these are terribly energy-sapping activities which inhibit the rational thought, hard decisions and unity of effort necessary to develop such a difficult "animal" as a Canadian feature film industry.

TO CATCH A DREAM

We must get our priorities in the right place. We all wish for a really successful Canadian feature film industry. Canada, for its population, has developed many artistic and talented people. Also, we have a great deal of natural wealth compared to other countries. BUT we cannot afford to waste this wealth and talent on ill-conceived and unfruitful investments.

Feature film-making, despite its artistic solitudes, is a real teamwork business . . . marketing and financial expertise are most important cogs in the team effort. We have not yet proved whether we can put it all together and compete successfully in a very tough professional world league.

We have to turn our dreams into practical reality . . . If anyone thinks it is going to be easy, it's because they don't quite understand the situation! There is not going to be very much room at the top. What little there is will probably be caused by some disillusioned or unsuccessful producer-film-maker vacating in a hurry or just falling off the bandwagon.

Finally, let us remember that "wishing will not make it so". Some educators and intellectuals are telling us and our youth that the "work ethic" is finished . . . !!! IS THAT SO — when were they last out on "the playing fields" of life where the real business is generated and the chips are counted?

Only mature, alert, hard-headed, knowledgeable "showbiz" attitudes and very competent hard work will allow us to succeed. Even then, success knows no nationality and is not the prerogative of any class, culture or educational level. We will need some good luck, but much more important, we will need good management and realistic marketing. To catch a dream of success requires that both the government and private sector have a firm grip on reality. Only then might we capture a viable share of the elusive world entertainment feature film market.

BONNE CHANCE - EN GARDE!

IN PRODUCTION

Toronto has seen a veritable explosion of film activity this past month. No fewer than four films are being shot here now. Pictured at the right are (from left to right) eminent producer, writer, actor, and director John Houseman, Director of Photography Gordon Willis, and Director James Bridges of Fox's *The Paper Chase*. Below are (Left) Jack Nicolson and Director Hal Ashby of Columbia's *The Last Detail*. Also shooting currently are *The Neptune Factor* for Fox and Don Shebib's *Get Back*.



PRE-VIEW: Movies to be released at Christmas

ACROSS 110th STREET

Distributor: United Artists
 Cast: Anthony Quinn, Anthony Franciosa, Yaphet Kotto, Paul Benjamin.
 Credits: Producers: Ralph Serpe, Fouad Said. Executive Producers: Anthony Quinn, Barry Shear. Director: Barry Shear. Screenplay: Luther Davis. Film Editor: Bryon Brandt. Production Manager: John E. Quill.
 A Film Guarantors, Inc. Production.

THE ASSASSINATION OF TROTSKY

Distributor: International Film Distributors (Cinerama).
 Cast: Richard Burton, Alain Delon, Romy Schneider, Valentine Cortese.
 Credits: Director: Joseph Losey. Co-Producers: Norman Priggen and Joseph Losey. Executive Producer: Josep Josep Shafel. Cinematographer: Pasquel de Santis. Production Designer: Richard MacDonald. Screenplay: Nicholas Mosley. Production Manager: Ricardo Coccia. Editor: Reggie Beck.

A French-Italian co-production: Compagnia Internazionale Alessandra Cinematographica and Valoria Films. Running Time: 103 minutes.

Story: Historical drama about the murder of one of the century's most famous men.

AVANTI

Distributor: United Artists.
 Cast: Jack Lemmon, Juliet Mills, Clive Revill, Edward Andrews.
 Credits: Producer and Director: Billy Wilder. Writers: Billy Wilder and I.A.L. Diamond.

A Phalanx-Jalem Production.
 Story: Jack Lemmon stars as an ulcer-ridden corporate executive who comes to Italy to claim the body of his philandering father who has driven off a very high Italian cliff to his death... along with his longtime holiday mistress.

CHLOE IN THE AFTERNOON

Distributor: Columbia.
 No information available except direction by Eric Rohmer.



THE DEADLY TRAP

Distributor: National General.
 No information available except cast includes Faye Dunaway and direction by Rene Clement.

THE DECAMERON

Distributor: United Artists.
 Credits: A Film by Pier Paolo Pasolini. Director and writer: Pier Paolo Pasolini. Cinematographer: Tonino Delli Colli. Designer: Dante Ferretti. Production Manager: Mario de Biasa. Producer: Alberto Grimaldi.

A Coproduction PEA-Rome — Les Productions Artistes Associes-Paris — Artemis Film-Berlin.

Story: Based on the neapolitan tales of Boccaccio.

THE EMIGRANTS

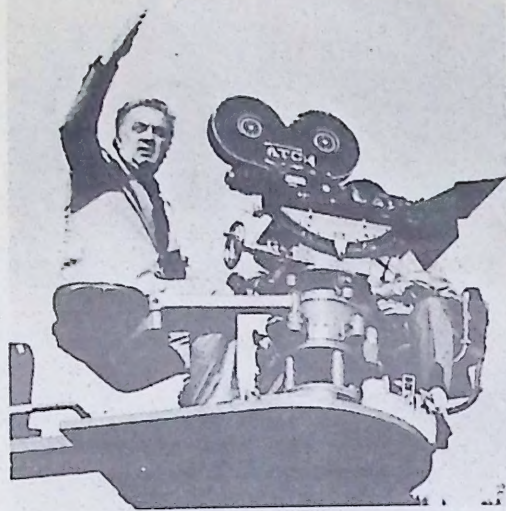
Distributor: Warner Bros.
 Cast: Max von Sydow, Liv Ullmann.
 Credits: Directed, Photographed and Edited by Jan Troell. Producer: Bengt Forslund. From the novels by Vilhelm Moberg. Production Manager: Curt L. Malmsten. Art Director: P.A. Lundgren.
 Story: The emigrants from Sweden to the U.S., Part 1: The voyage. Von Sydow is a farmer who wants to settle in the New World in the 19th century.

FELLINI ROMA

Distributor: United Artists.
 Cast: Peter Gonzales, Britta Barnes, Pia De Doses, Fiona Florence, Marne Maitland, Giovannoli Renato.
 Credits: Director: Federico Fellini. Story and Screenplay: Federico Fellini and Bernardino Zapponi. Director of Photography: Giuseppe Rotunno. Editor: Ruggero Mastroianni. Production Manager: Lamberto Pippia.

A Co-Production of Italo-France-ultra Film.

Story: An impressionistic view of modern Rome as seen through the eyes of Fellini as a youth in Rimini, as a young man first coming to the Italian capital and as a mature observer in the present-day city.



THE GETAWAY

Distributor: National General.
 Cast: Ali MacGraw, Steve McQueen.
 Credits: Director: Sam Peckinpah.
 Story: A bank robber is pursued.

HAMMERSMITH IS OUT

Distributor: International Film Distributors.
 Cast: Richard Burton, Elizabeth Taylor, Peter Ustinov, Beau Bridges.
 Credits: Producer: Alex Lucas. Director: Peter Ustinov. Writer: Stanford Whitmore. Cinematography: Richard H. Kline. Miss Taylor's costumes by Edith Head. Production Manager: Frank Wade. Editor: David Blewitt.

Story: Hammersmith is a master criminal who escapes from an insane asylum and makes everyone wealthy. The satire is directed at everyone. A.J. Cornelius Crean Films Inc. production.

IMAGES

Distributor: Columbia.
 Cast: Susannah York, Rene Auberjonois, Marcel Bozzuffi, Hugh Millais, Cathryn Harrison.

Credits: Writer and Director: Robert Altman. Producer: Tommy Thompson. Cinematographer: Vilmos Zsigmond. Editor: Graeme Clifford. Art Director: Leon Ericksen.

A Lion's Gate — Hemdale Group Production.

Story: A woman is seen as a young wife who tries and fails to cope with the manifold variety of her fears, the men in her life, the illusions and delusions of her immediate surroundings.

INNOCENT BYSTANDERS

Distributor: Astral Communications.
 No information available except cast includes Donald Pleasance and Geraldine Chaplin.

JEREMIAH JOHNSON

Distributor: Warner Bros.
 Cast: Robert Redford, Will Geer, Stefan Gierasch, Allyn Ann McLerie, Charles Tyner, Josh Albee, Delle Bolton.

Credits: Producer: Joe Wizan. Director: Sydney Pollack. Screenplay: John Milius and Edward Anhalt. Director of Photography: Andrew Callaghan. Art Director: Ted Haworth. Film Editor: Thomas Stanford.

Story: Soured on civilization, Jeremiah Johnson is determined to find a different way of life. This yearning prompts his decision to become a mountain man in the Rockies.



THE KING OF MARVIN GARDENS

Distributor: Columbia.
 Cast: Jack Nicholson, Ellen Burstyn, Julia Anne Robinson, Charles Lavine, Arnold Williams, Josh Ryan, Josh Mostel.

Credits: Producer and Director: Bob Rafelson. Story: Bob Rafelson and Jacob Brackman. Screenplay: Jacob Brackman. Director of Photography: Laszlo Kovacs. Art Director: Toby Carr Rafelson.

Story: An intensely private monologist for his late-night FM broadcasts mingles the facts and feelings of his own life with imagination.



THE LIFE AND TIMES OF JUDGE ROY BEAN

Distributor: National General.
 Cast: Paul Newman, Victoria Principal, Anthony Perkins, John Huston, Roddy McDowall, Tab Hunter, Stacy Keach, Ava Gardner.

Credits: Producer: John Foreman. Director: John Huston. Screenplay by: John Milius. Cinematographer: Richard Moore. Executive Associate Producer: Frank Caffe.

A First Artists Productions, Ltd., presentation.

Story: The colourful life of a legendary "hanging judge".



THE LOLLY MADONNA WAR

Distributor: MGM.
 Cast: Rod Steiger, Robert Ryan, Jeff Bridges.

Credits: Producer: Rodney Carr-Smith. Director: Richard Sarafian. Writers: Rodney Carr-Smith and Sue Grafton.

Story: A series of differences between two Tennessee Mountain families grows into a blood feud.



OLIVER

Distributor: Columbia.
 Cast: Ron Moody, Shani Wallis, Oliver Reed, Harry Secombe, Mark Lester, Jack Wild, Hugh Griffith, Joseph O'Connor.

Credits: Producer: John Woolf. Director: Carol Reed. Screenplay: Vernon Harris. Book, Music, and Lyrics: Lionel Bart.

Director of Photography: Oswald Morris. Film Editor: Ralph Kempen. Music Arranged and Conducted: John Green.

Story: Film version of the Broadway hit which was a musical adaptation from Dicken's novel "Oliver Twist".

PETE 'n' TILLIE

Distributor: Universal.
 Cast: Carol Burnett, Walter Matthau, Geraldine Page, Barry Nelson.
 Story: Their marriage is dissected in a comic fashion.



THE POSEIDON ADVENTURE

Distributor: Bellevue Film Distributors, Ltd.

Cast: Gene Hackman, Ernest Borgnine, Red Buttons, Carol Lynley, Roddy McDowall, Stella Stevens, Shelly Winters, Jack Albertson, Leslie Nielsen.

Credits: Producer: Irwin Allen. Director: Ronald Neame. Screenplay: Stirling Silliphant and Wendell Mayes.

A Ronald Neame Film.

Story: At midnight on January 1, The S.S. Poseidon was hit by a 90' tidal wave and capsized. Only six survived.

THE RUNAWAY

Distributor: Astral Communications.
 Cast: Gilda Texter, Bill Smith, Rita Murray.

Credits: Producer: Beach Dickerson. Writer and Director: Bickford Webber. Music: Hank Beebe.

A Meier-Murray Production.

SLEUTH

Distributor: Bellevue Film Distributors, Ltd.

Cast: Laurence Olivier, Michael Caine.

Credits: Screenplay: Anthony Shaffer. Executive Producer: Edgar J. Scherick. Producer: Morton Gottlieb. Director: Joseph L. Mankiewicz.

Story: A thriller about fear and murder.

SNOWBALL EXPRESS

Distributor: Walt Disney.
 No information available.

TRAVELS WITH MY AUNT

Distributor: MGM.
 Cast: Maggie Smith, Alec McCowen, Lou Gossett, Robert Stephens.

Credits: Director: George Cukor. Writers: Hugh Wheeler and Jay Allen. Producers: Robert Fryer and James Cresson.

Story: A young man travels with his eccentric aunt and her "travelling companion."



UP THE SANDBOX

Distributor: National General.
 Cast: Barbra Streisand, David Selby, Ariane Heller, Jane Hoffman, Paul Benedict, John C. Becher, Jacobo Morales.

Credits: Producers: Robert Chartoff and Irwin Winkler. Associate Producer: Marty Erlichman. Writer: Paul Zindel. Director: Irwin Kershner. Director of Photography: Gordon Willis. Editor: Bernie Styles.

Barwood film; First Artists Production.

Story: A wife loves her home existence and desires freedom too. She indulges in fantasies in her attempts to become a multiple person.

FROM UNIVERSAL FOR CHRISTMAS!

Walter Matthau • Carol Burnett

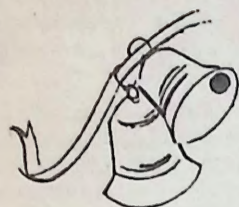
Honeymoon's over.
It's time to get married.



Pete 'n' Tillie

CO STARRING
Geraldine Page Barry Nelson • Rene Auberjonois • Lee H. Montgomery
Written for the screen and produced by Julius J. Epstein Based on the novella 'Witches Milk' by Peter DeVries
Directed by Martin Ritt • Executive Producer JENNINGS LANG • A MARTIN RITT • JULIUS J. EPSTEIN Production • A Universal Picture • Technicolor™ Panavision®

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CANADIAN BOX OFFICE STATISTICS

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
Cinepix	Wedding in White	Toronto	International (597)	5 wks.	\$36,165
		Ottawa	Capitol Square No. 1 (499)	12 days	13,000
		Hamilton	Jackson Square No. 2 (424)	11 days	8,200
Columbia	Valachi Papers	Toronto	Carlton (2186)	3 wks.	142,000
		London	Odeon (1450)	2 wks.	22,000
		Montreal	Lowes (2056)	2 wks.	66,000
		Vancouver	Vogue (1234)	3 wks.	63,000
		Edmonton	Odeon (1124)	3 wks.	42,000
		Calgary	Uptown (1076)	3 wks.	33,000
		Winnipeg	Odeon (1104)	3 wks.	35,000
	Macbeth	Toronto	Cinecity (261)	4 wks.	18,000
	Young Winston	Toronto	Fairlawn (1164)	6 wks.	86,000
	Funny Girl	Toronto	Hyland No. 2 (400)	7 wks.	51,000
MGM	Butterflies Are Free	Montreal	Cote des Neige No. 2 (426)	17 wks.	93,000
		Ottawa	St. Laurent No. 2 (270)	13 wks.	55,000
		Winnipeg	Garrett No. 1 (618)	9 wks.	74,000
	Great Waltz	Toronto	Glendale (704)	3 wks.	41,121
		Montreal	Seville (1148)	2 wks.	26,543
		Vancouver	Ridge (800)	3 wks.	24,484
	Elvis on Tour	Toronto	Yonge (1639) & 2 Drive-Ins	3 days	16,750
		Vancouver	Orpheum (2872) & Drive-In	2 wks.	14,522
	Lady Sings The Blues	Toronto	Uptown 1 (949)	2 wks.	29,220
		Ottawa	Place de Ville No. 2 (457)	4 days	8,646
		Halifax	Scotia Square (724)	4 days	3,300
		Vancouver	Downtown (696)	4 days	6,600
		Edmonton	Westmount A (805)	2 wks.	9,200
		Calgary	Calgary Place No. 2 (664)	10 days	9,121
Twentieth Century Fox	Il Padrino (The Godfather)	Winnipeg	North Star 1 (689)	4 days	4,200
		Toronto	St. Clair (1430)	5 wks.	59,900 A
	Sounder	Toronto	Hollywood N. (696)	7 wks.	95,866
	The Ruling Class	Toronto	Towne (693)	2 wks.	16,152
		Montreal	Place Ville Marie (740)	3 wks.	20,348
		Vancouver	Fine Arts (517)	3 wks.	14,050
		Winnipeg	Polo Park (406)	3 wks.	12,370
	Everything You Wanted to Know About Sex ...	Toronto	Uptown Backstage (146)	2 wks.	5,200
	The Mechanic	Toronto	Yorkdale (738)	4 days	12,081 B
Universal	You'll Like My Mother	Toronto	Hyland (800)	2 wks.	13,006
		Toronto	York 1 (758)	1 wk.	4,258
	Wednesday's Child	Toronto	Uptown 2 (605)	1 wk.	7,966
		Toronto	Uptown 3 (408)	1 Wk.	4,599
Warner Bros.	Rage	Toronto	Uptown 2 (605)	4 days	7,500
	Deliverance	Toronto	Hollywood S. (917)	7 wks.	115,000
		Montreal	Avenue (777)	7 wks.	71,500

A — The Godfather (Italian) has set the highest gross ever, \$59,900, for the St. Clair Theatre outdistancing Love Story (Italian) which grossed in its run \$40,168.

B — The Mechanic on its opening in Toronto broke the Sunday box office record of the Yorkdale with a gross of \$4,644 and also broke the three day record of Friday, Saturday and Sunday with a total gross of \$10,653.

Compliments of the Season



Toronto Motion Picture
Projectionists' Union

Season's Greetings

FROM

**MAVETY FILM
DELIVERY LTD.**

LOU BROWN, President

LOU ALLEN, Vice-President

WM. PFAFF, General Manager

AND STAFF

Leslie Allen and Friend Charlie

It's just about a year since the great Chaplin movies were released again in Canada and Leslie Allen is just as enthusiastic about them as the day he acquired all Canadian distribution rights.

"Chaplin is a genius like Einstein or Picasso in their fields," says Mr. Allen. "His motion pictures will never do business such as *Around the World in 80 Days* or *Gone with the Wind* or *The Godfather*. But when we've forgotten about those pictures, these Chaplin movies, like masterpieces in oils by Dufy or Renoir, will still be playing and doing very nicely. They will be entertaining people and returning money to the people who control the rights."

Mr. Allen said holding rights to Chaplin movies is a "marriage" of good business with the enjoyment of sharing Chaplin entertainment with others.

As he tells the story of how he worked 14 years to acquire the rights he paces briskly back and forth between his desk and a small table that holds personal mementoes of Chaplin: a framed autographed photo and a Christmas card showing the whole Chaplin family.

Mr. Allen is chairman of the board of All-Can Holdings Ltd., which is listed on the Vancouver Stock Exchange. It has wholly-owned subsidiaries, including All-World Cinema, of which he is president, and which holds the Canadian rights to the Chaplin movies.

He travelled through Europe "getting off planes like an immigrant" tracking down people who claimed they held the rights. Finally the search took him straight to the Chaplin household.

"I thought I had the world rights to these motion pictures for a flat sum of money. I was busily trying to sell bits and pieces of the rights in different parts of the world — say theatrical rights only in Great Britain or Germany — so I would wind up with North America free and clear having paid the money I was obligated to pay."

Then Pierre Salinger made representations to buy all rights for Time-Life and he proposed paying "the same amount I had paid flat on a percentage basis."

"Subsequently, Mr. Chaplin's representatives said they would never sell them flat. As a consolation prize, we did the impossible.

We bought all rights to the motion pictures flat for Canada.

"We can put them into 16 mm distribution, cable, we can break new ground in handling these pictures. Tomorrow we can start showing Chaplin pictures in a telephone booth if we feel like it."



Toronto's Chaplin Theatre, Formerly the Eglinton

"So far the movies are being shown theatrically across Canada. The program is being merchandised as a Chaplin package. We play a number of pictures — nine of them — in one theatre but we call them all Chaplin."

Mr. Allen, who refuses to disclose the amount of money he paid for the films, his financial split with exhibitors, or even the number of theatres showing Chaplin in Canada, says only, "They're doing very satisfactorily."

As part of the world-wide publicity when the movies were re-issued, Chaplin was welcomed back to the U.S. where he was awarded a special Oscar and feted at Lincoln Centre.

Tucked in his billfold, Mr. Allen carries the stub of his \$100 ticket to that performance.

He speculates that Chaplin could win another Oscar for *Limelight* which is being shown this year for the first time in Los Angeles. When it was released in 1952, Chaplin was already on board ship for Europe, leaving behind him an America that was angry with him for his political leanings and for his romances with young women.

But all was forgiven when he returned in triumph last year.

Mr. Allen points out that Claire Bloom, who was in *Limelight* along with several of the Chaplin children, could be nominated as best actress. Chaplin himself could be nominated

as best actor or as composer of the theme song.

The Chaplin movies in Canada help to raise funds for the Foundation for International Cooperation which assists developing countries educationally and culturally.

Mr. Allen explained, "They increase attendance in small towns or universities or any nook and cranny and the increment is their return. In effect, they get a percentage of what comes in."

Mr. Allen is the third generation of a family that pioneered the motion picture industry in Canada when it came from Pennsylvania to Ontario in 1906 and set up a nickelodeon. And that was only about seven years before the great Chaplin made his first movie.

But he refuses to talk about actual amounts the Chaplin movies have raised for the Foundation.

Some Drive-In Advice

If you really want to make a million, find a way for a drive-in to beat rain on a summer weekend.

"It's our worst enemy," says Brian Bingham, general manager of Mustang Drive-in Theatres. "Renting a Fibreglass rain visor isn't all that great because people just won't come if it's raining."

If you want to build a new drive-in, there are lots of great money savers, he said. Instead of costly underground wiring to each speaker, it is possible to broadcast the sound from the projection booth on a specific wavelength which can be picked up by the car radios. For the 3 per cent of cars that don't have radios, a transistor is lent for a \$5 deposit.

"And if he drives away with the transistor, you've made a buck and a half," says Mr. Bingham.

Also a money-saver to the investor is the angled screen that eliminates the high fencing now required by some local governments to protect innocent drivers-by from the horrors of sex movies. The screen allows movies to start about a half hour earlier so more family business can be created.

But it can still rain on a Saturday night in August.

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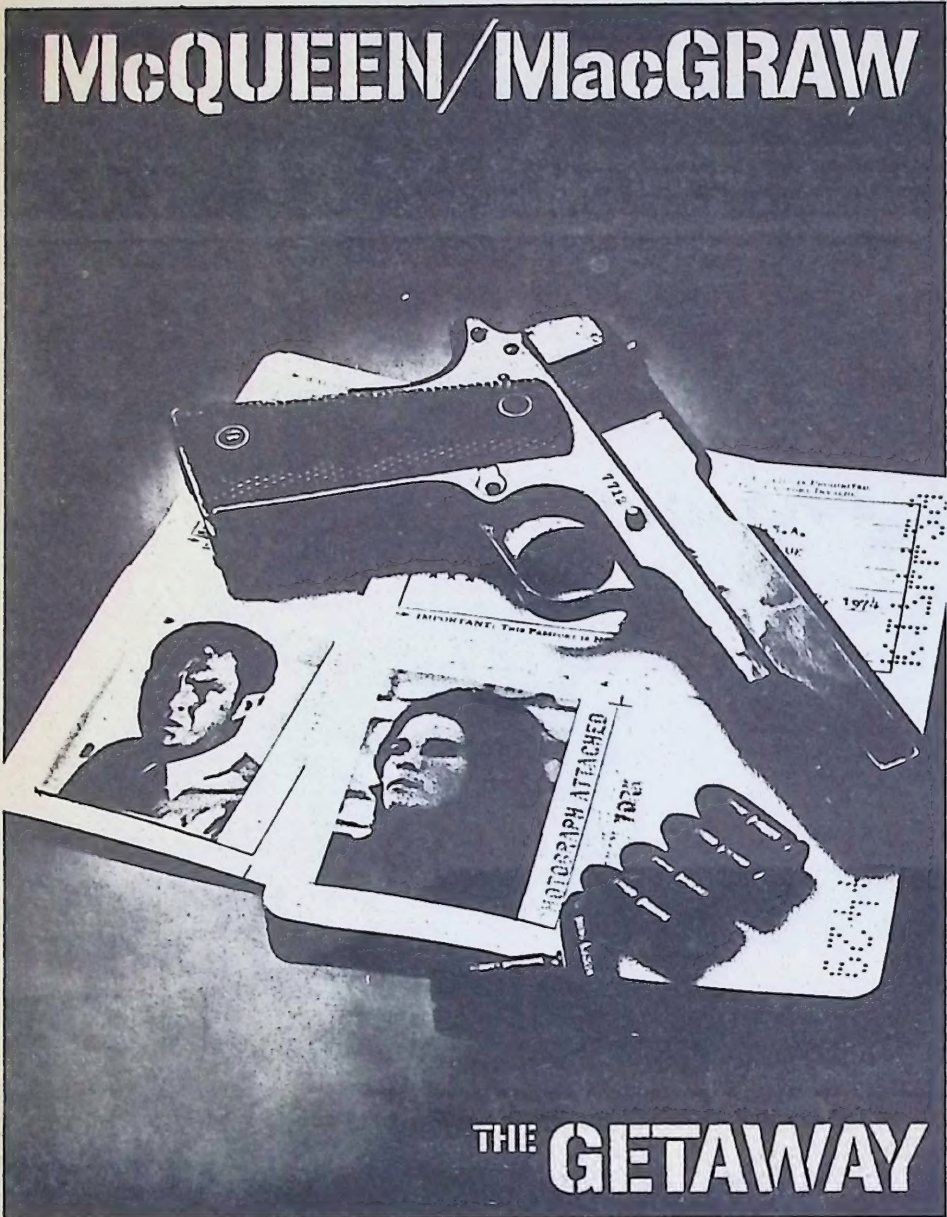
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FOR A MERRY CHRISTMAS AND A HAPPY NEW YEAR

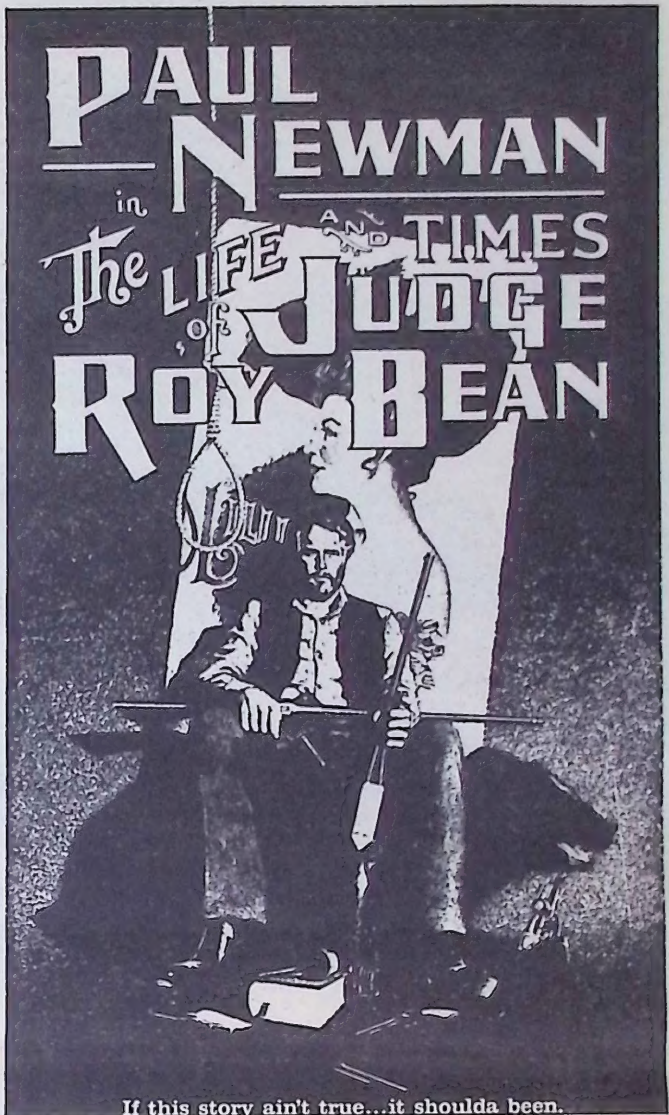
NATIONAL GENERAL PICTURES (CANADA) LIMITED
PRESENTS

From First Artists For Christmas

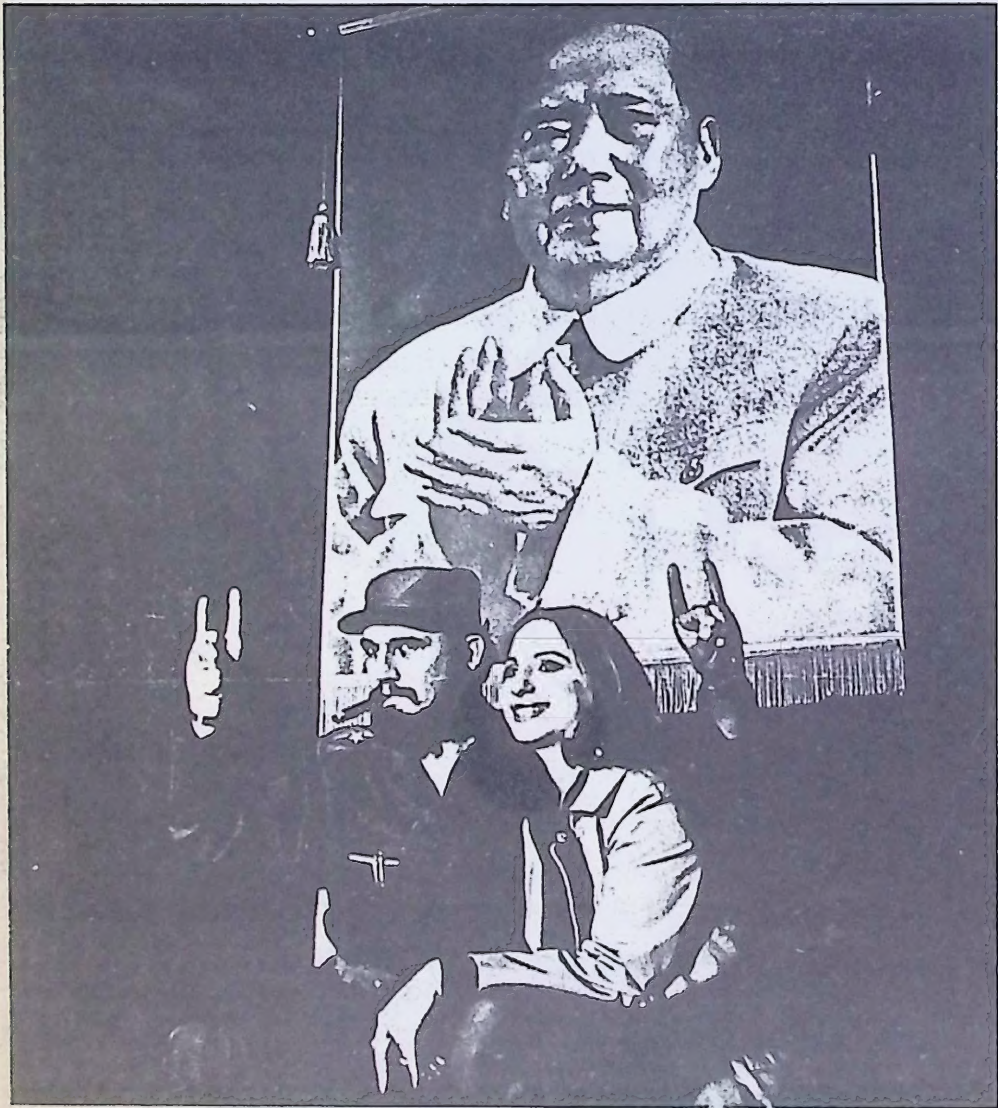


Doc and Carol McCoy...they make it!

From First Artists For Christmas



From First Artists For Christmas



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BARBRA STREISAND
"Up The Sandbox"



Sidney Poitier
in **A Warm December**
A First Artists Production
For Easter

Bednobs Campaign Shows Success

Famous Players, Bellevue Film Distributors, Walt Disney Productions, Capitol Records and Nabisco combined forces for an exceptionally successful sales campaign for Bednobs and Broomsticks this year. A contest for the best campaign was held, and the winners were recently announced; as well a public contest was held.

Each theatre manager and district manager who fared best was awarded an inflatable chair by Nabisco and a Disney watch by Bellevue. The latter company has Canadian rights for Disney product.

Winners are Nigel Empett (Chinook, Calgary, Alberta District), Fraser Whyte, (Broadway, Regina for the Winnipeg

District), Mike Wells (Capitol, Kingston, for Les Mitchell's Ontario District), Paul Natale (Lincoln, St. Catharines, for Alan Bell's Ontario District), Charles Goddard (Westmount Square, Montreal, for the Quebec District), Greg MacNeil (Vogue, Halifax, for the Maritimes District).

Twenty six Bonus Award winning campaigns out of twenty-eight submitted paydates each received twenty-five dollars.

On the public side, the usual promotions via Bellevue were used. But in addition, Nabisco had a national tie-in involving merchant point of sale display material packaging. The contest for adults had expensive prizes, and Disney drop-in toys for children.

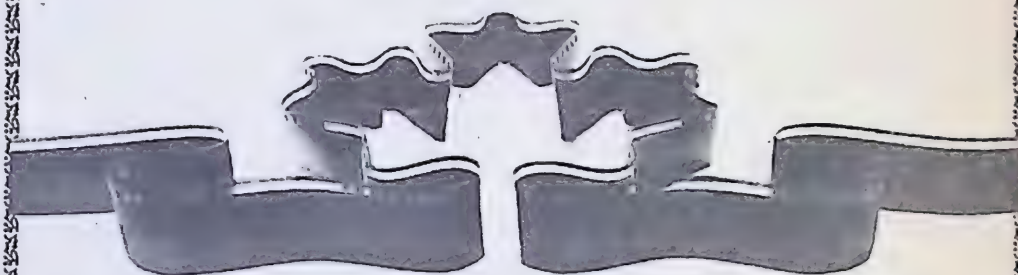


Left to right seated: Disney's James Rayburn, Nabisco's John Wray, Bellevue's Gerry Collins and Herb Mathers; Jim Cameron of Famous Players is Standing

Seasons Greeting

to All of our

Clients and Readers



From the Management

and Staff of the

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Season from your
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*They set Craig up...
he shot them down!*

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from the author of CALLAN

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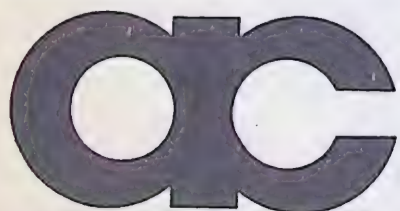
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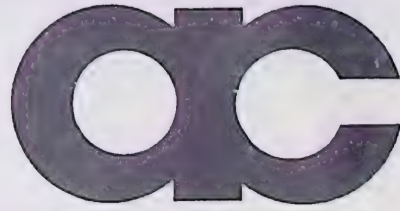
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around with these funny glass bubbles
with curly little wires inside them, it's
come over me that there's little voices
down in there just waiting to be heard.
Just crying out!

I got this scheme, see, where I put
them on this wheel, flat like, that's
going around maybe 78 revolutions

per minute, and this little bamboo
needle rubs against them and
WHOOPEE, we got noises!

If the goldarn things would just
stop burning out on me!

But just stick with me. After all,
who brought you electric light on
those little wax cylinders?

*If old Tom dropped in on Quinn Labs, he'd find we have one floor for sound and three floors for light and motion.
That way, there's no confusion.*

Absolutely no confusion.

QUINN LABS

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ON LOCATION: THE NEPTUNE FACTOR



Star Yvette Mimieux arrives

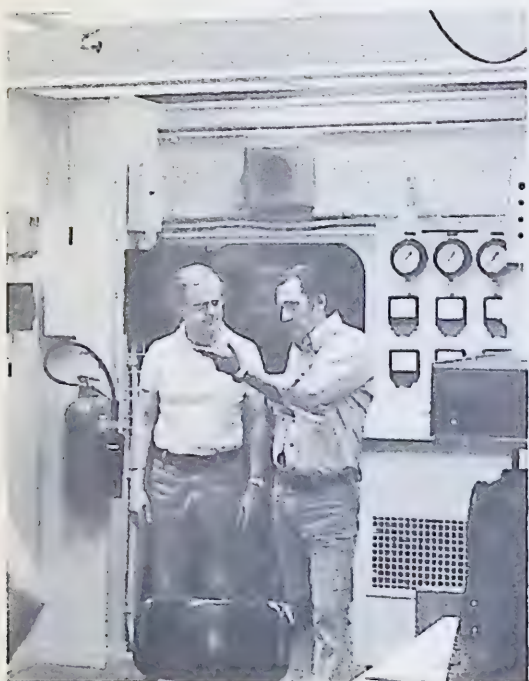
In Toronto the largest budgeted Canadian-backed movie is now filming. Called *Neptune Factor an Undersea Odyssey*, it was financed by Executive Producers Harold Greenberg and David Perlmutter through Quadrant Films. The CFDC is contributing, as is distributor Twentieth Century-Fox.

The crew and most of the cast are Canadian; location shooting was done in Halifax and the Bahamas prior to Toronto arrival.

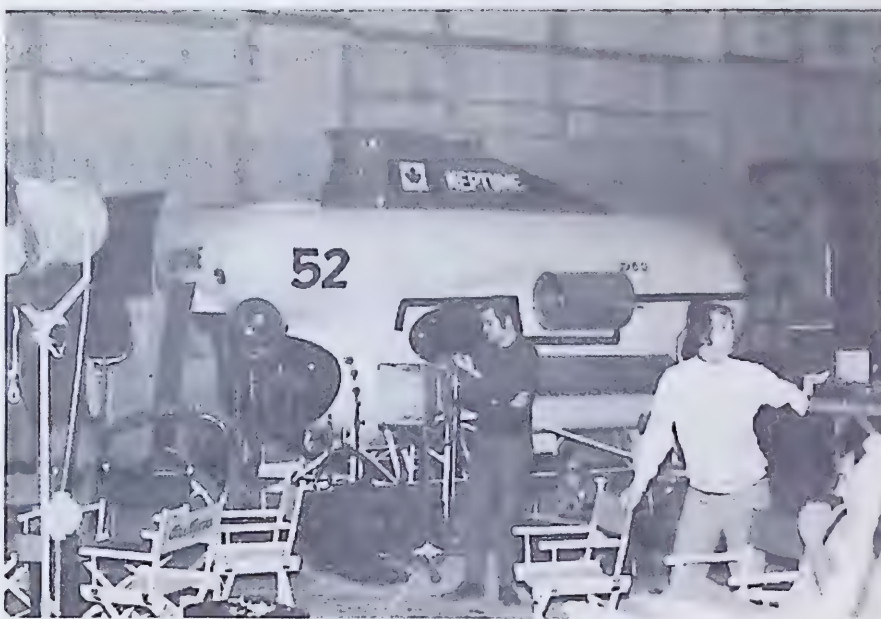
Scheduled for Easter or Spring release, the picture is seen as only the beginning of Toronto as a film-making centre.



Mimieux Took on All Who Dared in a non-stop chess match.



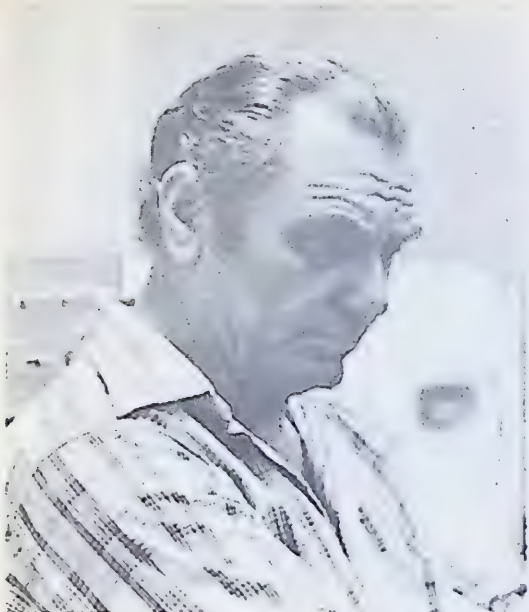
Director Dan Petrie confers with Director of Cinematography Harry Makim



The Illustrious Neptune Sub, in Moorings at Kleinburg



Walter Pidgeon Relaxes Between Scenes



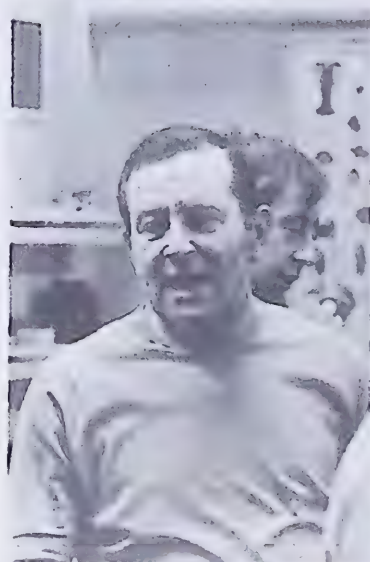
Ernest Borgnine Contemplates



A Visitor to the Set, Ontario Premier William Davis, is Escorted by Executive Producers David Perlmutter (left) and Harold Greenberg. The Production Manager explains a device.



Captain Chris Wiggins and His Craft



The Assistant Director Calls for Attention



Yvette Mimieux on the Interior Set

Profile: Screen writer Jack DeWitt

Jack DeWitt is what you'd call a plain-spoken man.

But then when you've been about everywhere there is to go and seen about everything there is to see; when you've survived for over half a century as a writer and amassed 42 screenplays, numerous novels, a horde of stage and TV dramas, and countless pulp features, stories, articles, memoirs, reports, anecdotes etc. etc. etc. along the way, you can afford to be.

"Actually I don't usually write this kind of crap," he's saying about his latest script, *The Neptune Factor: An Undersea Odyssey*, now being filmed at the Kleinberg Studios outside Toronto after extensive location work. "I'm not much for fantasy and I'm not much for gimmicks which is what this picture is all about."

"What I set out to write was a straightforward adventure story about an undersea rescue operation. And for the first part of it that's just what it is. There's nothing in it that isn't based on fact, that isn't going on right now. Undersea Labs and that sort of thing."



"But the studio didn't think it could go on that basis. They wanted to play up the futuristic elements. That's why they stuck that Undersea Odyssey title on it I guess. That's what they figured they could sell."

The publicity girl across the room winces visibly. She's trying very hard to enjoy the irreverence but her heart isn't in it. And DeWitt, relishing the flavour of his own cynicism, carries right on.

"You see their idea was to bring in these sea monsters by using various photographic techniques. Horrible, grotesque creatures they are, things from all over the world."

"That's the gimmick. They come into the story when the undersea lab breaks loose from its mooring during an underwater tremor and drifts through this fissure in a volcano down there. Inside this volcano, due to a confluence of certain chemicals and gases which really do exist by the way, all fish life is of monstrous proportions. That's the idea you see. That's the fantasy."

He pronounces the word with obvious distaste as if perhaps a little embarrassed at having to use it. And he's careful to emphasize that, well, given the right conditions it just could happen. That is it's not beyond the realm of possibility, perhaps.

It's evident that Mr. DeWitt has no regard for speculative fiction.

"But I must say, I really didn't think they could bring it off, Sandy Howard the producer and the technical people. I didn't think they could do it in such a way as to make those monsters really believable in conjunction with the actors and the undersea lab and all."

"Well, they convinced me. I saw some special effects rushes the other day and I was astounded at what they had done. It really works. So right now I'm pretty optimistic. Right now I think it's going to be enormously successful and make a hell of a lot of money. Which, since I've got a percentage, is not an unpleasant prospect."

"I'll tell you how successful the studio thinks it's going to be. They've already asked me to write the sequel. I don't really want to do it but, well, maybe we can have some fun with it. Maybe I can get John Wayne down there and we can turn it into an undersea western."

His head arches back into a full thick laugh with just enough irony in it to let you know that maybe, just maybe he's serious.

But then westerns are what Jack DeWitt does best. Or at least does most. Ever since he first arrived in Hollywood after the War hard on the heels of two novels sold to major studios, it's been the big outdoor western dramas that have made him his reputation and bought him his slot in the upper levels of the screenwriter's pantheon.

Though he probably wouldn't like to hear you say that.

"I've always had a special feeling for the outdoors certainly but I'm not a specialist."

I've written things with big city environments too. It's just that I like a good story and the best stories seem to generate themselves out of the kind of basic conflict that a man against nature theme provides."

Stories like *A Man Called Horse* and *Man in the Wilderness*, the two most recent Jack DeWitt screenplays to be filmed and the two pictures, all in all, of which he is most proud.

"Yeah they both worked out pretty well. *A Man Called Horse* especially was a hell of an idea. It was originally just a fragment, not even a complete story, written by this Indian lady up in Montana. I bought it as soon as I came upon it, it was such a natural."

"I'd written a picture years before called *Sitting Bull* which was one of the first attempts to really tell the Indian story sympathetically, from the Indian point of view. But as usual in those days it got butchered, came out nothing like I'd envisioned it. So I was eager to do it right."

"And I'll tell you, I fought like hell to see that nothing went wrong with *A Man Called Horse*. First of all I was determined to keep it in the original Indian dialect. Just a bit of English at the start and then a bit from the Richard Harris character scattered along the way. I thought language wasn't important. The story told itself. Boy, we had some awful battles over that."

"Finally we compromised. The studio backed down on the English if I would write in a kind of half-way character, the French-Canadian captive played by Jean Gascon, to work as an interpreter. And in fact that didn't turn out too badly. He developed into a pretty interesting fellow."

"But I was glad that came out well. I fought for my points and people listened to me. I don't know if it's just the fact that I'm getting older or what but that's sure not the way it used to be."

"It used to be I'd write a script and turn it in and I'd know that they were going to hack it up so much there was just no point in bothering about it. I'd just take my money and forget it. It was the only way."

"There was no satisfaction in writing pictures like that. If you tried to do anything original they'd lose it, if you tried to say anything serious they'd simply take it out. Like they used to say, if you've got a message, send a telegram. That was their attitude."

"Well let's face it, Hollywood was run by illiterates, men like Warner and Zanuck. Though Goldwyn was different, I had some respect for him. He had a sense of what was good and what was bad that overcame his illiteracy."

"It's the same with directors. Basically they're non-literary people. If a writer wants to see what he wrote on the screen, he's got to direct it himself. There's no alternative."

"Not that I have much sympathy for most so-called screenwriters. Like I told the Hollywood Writer's Guild once, if a screenwriter wants what he deserves, let him write a novel. If he can't do that then he isn't a writer in the first place and he's got no complaints."

"All these guys sitting around Hollywood crying the blues, waiting for film assignments, they should be out writing other things, articles, stories, interviews, anything as long as they're writing."

"That's the way I've lived for years, writing all the time. Always looking for ideas, always listening, keeping my eyes open. That's the only way you can do it. Writing is a discipline like any other and to be good at it you've got to keep practicing."

"I get up every morning at eight and write till twelve. I make myself do it. And if I don't have anything to say, I make myself sit in front of that typewriter anyway. Writing is not an easy life, it's damn hard work. For everybody."

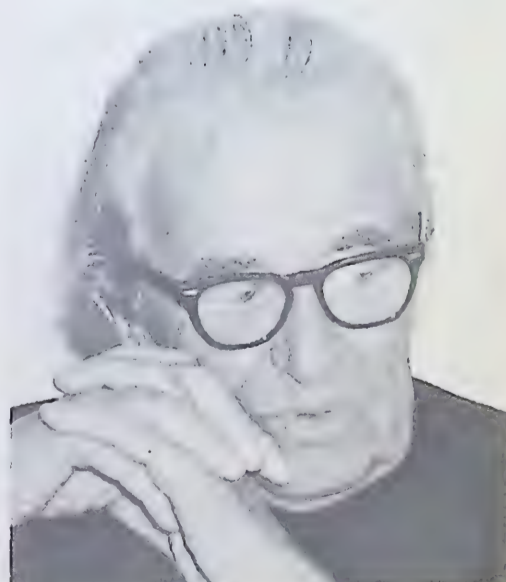
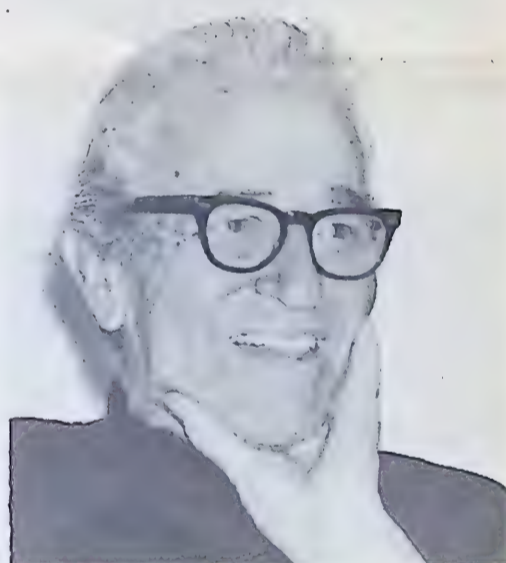
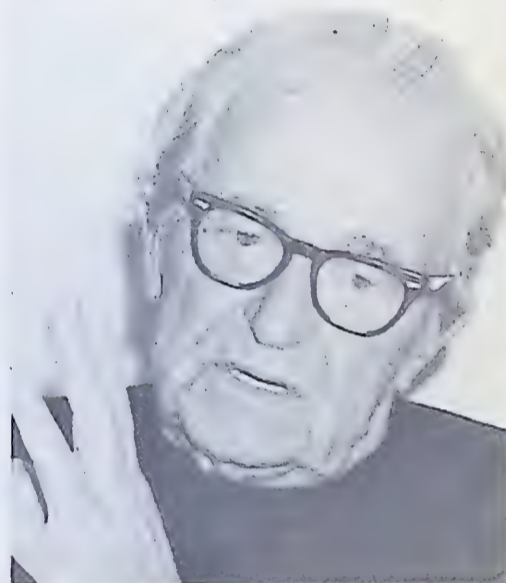
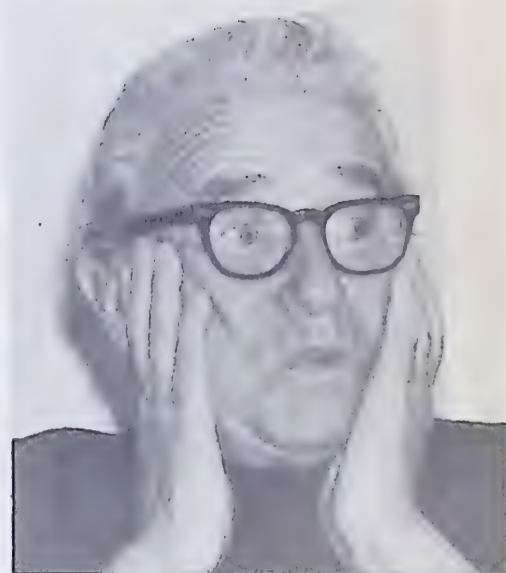
Sitting there like an aging patriarch, a sardonic smile chisled across the rough edges of his face, his talk seems not so much like conversation as a series of pronouncements.

But then he's been there and he's lived it and he knows whereof he speaks. And he's pretty damn sure he's right.

"You know I haven't been in Canada very much over the past couple of years but I've been very impressed this trip with the tremendous interest and enthusiasm there seems to be for films and film making."

"But I've been wondering why so few of your Canadian writers are looking back into your past for stories and ideas. There's so much there, you have such a rich history."

"I remember once I did a film called *Canadian Pacific*, about the building of the railroad. And when I wrote it I had to do a lot of research, naturally. Well, I found a tremendous amount of material, stories,



anecdotes, all kinds of things. Much more than I could ever use."

"And it's all still there. People up here tell me that it's a matter of markets, that a Canadian story won't sell internationally. That's a load of crap. A good adventure story will sell anywhere any time. And there's so many here just waiting to be told."

"That's where your writers and filmmakers should be looking to find their pictures. If I was a writer up here I sure as hell know I would."

And you can't but believe that he would too.

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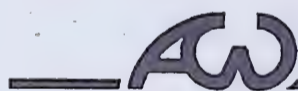


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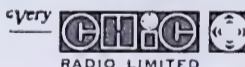
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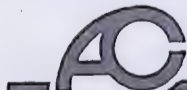
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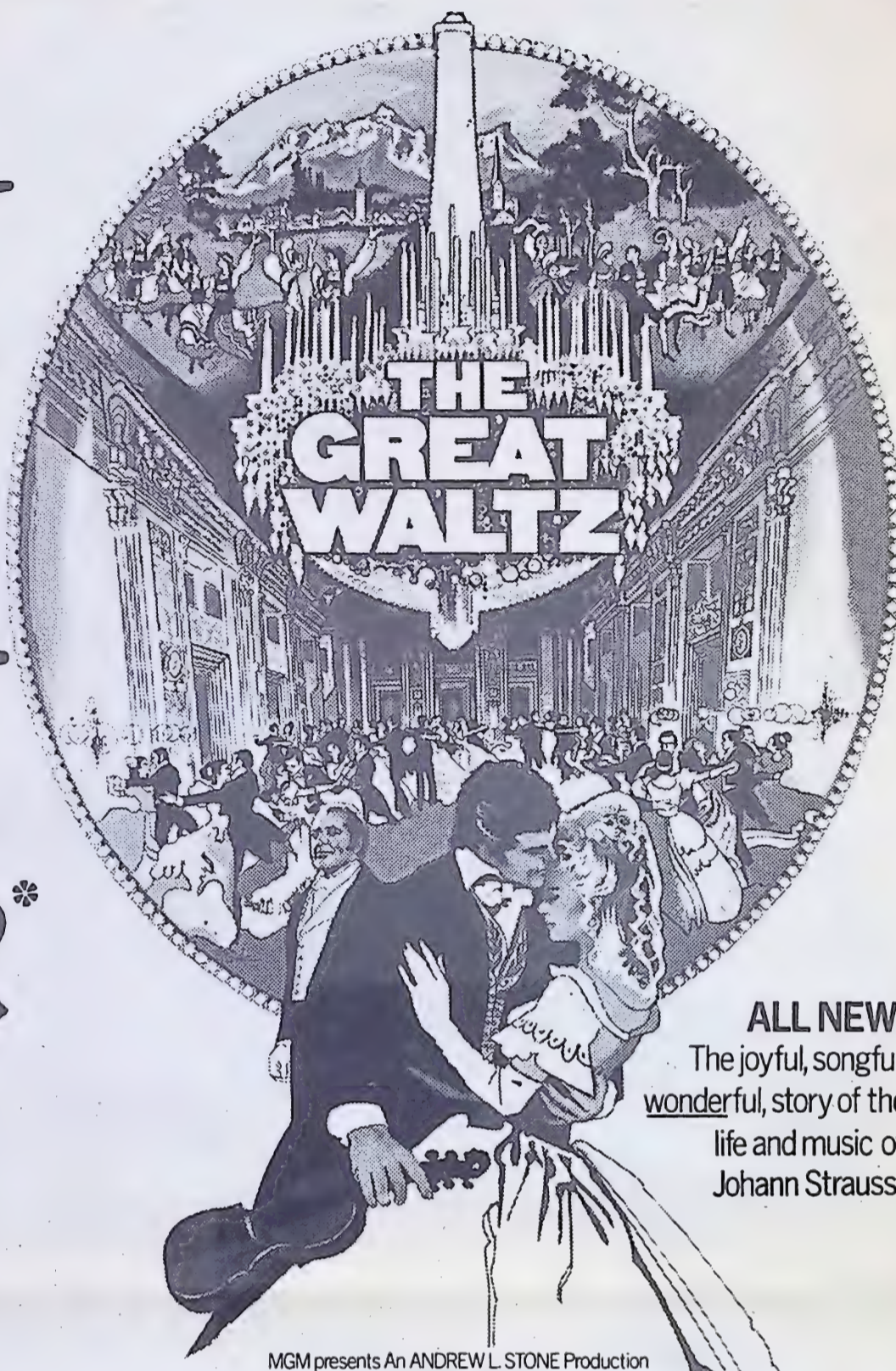
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Merry Christmas
and a
happy and
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Sondra Locke: An Actress Who Acts by Choice

About a year and a half ago Columbia Pictures announced plans for a movie called *Labyrinth*.

It was to be a psycho-thriller adapted from a book called *Go To Thy Deathbed* and starring Liv Ullman, Max Von Sydow, and Sondra Locke. Since it was set in a remote corner of Prince Edward Island it was supposed to have been shot there. Where else do you find red soil?

This month the film arrived in the theatres. Though one could be forgiven for not noticing.

For now it's called *Reflection of Fear* and it stars Robert Shaw, Mary Ure, and Sondra Locke. And though the setting is still vaguely P.E.I. (Charlottetown is mentioned once) the locations are strictly southern California.

As the man said, That's Show Business.

"Yes it really was too bad," says Sondra Locke, one of the few surviving links between what should have been and what is. "The original script, the whole original concept was quite a bit different from what finally emerged. A lot of elements got dropped along the way, the location shooting being just one of them. I believe it was a question of money."

"The first script, by Lewis John Carlino, was marvellous. It had a wonderful sense of atmosphere, a very slow, insinuating sort of thing. The characters were much more intricately developed, more complete and fully motivated. I think what happened was that the producers were afraid of ending up with an Art Film on their hands, the kind of things that wouldn't sell in Des Moines, you know. So they had it rewritten and re-cast and kind of made the whole thing just a bit more obvious and accessible. I mean I like the film as it turned out but I think the original idea could have been something really special, really fascinating."

She speaks with a kind of enthusiasm that's unexpected under the circumstances. She's been on the road for a week now doing the publicity and promotion bit to the tune of five interviews a day and one could understand it if the pressures of the grind were beginning to show through.

But if strain there is, she's keeping it well under wraps.

Of course *Reflection* is just her fourth feature and perhaps that edge of excitement is still there. The jading process hasn't yet had time to settle in. In any case, as she says, it's her biggest and best part yet and she likes to talk about it.

"It was a challenging role. The girl I play is such an elusive character, the sort of person who's not really involved very much in reality. She's very ambiguous both to herself and to the people around her, intensely introverted and insular and very much a schizophrenic. Her view of the world is so remote and so specialized that she was a very hard character to get into."

"It was difficult to hit a style. I had to take great care not to play her to stridently, too hysterically. It would have been so easy to overplay her and make her ludicrous."

"After all it's essential to the story that audiences care about this person and not simply write her off as a hopeless case. So I really had to be on guard at all times. She had to be sympathetically weird I guess you could say."

She smiles at the phrase.

She really is very proud of what she's done in *Reflection of Fear* — and rightly so. If the film succeeds at all it's mainly due to her performance, the central axis of the whole thing.

Still she's quick to credit others, including director William Fraker and cameraman Laszlo Kovacs for what she calls "the incredible look" of the film.

"It was amazing to watch them at work. Fraker of course is a brilliant cameraman himself and he knew just what he wanted."

"But really, there was almost no need for him to tell Laszlo anything. They were so together in their ideas, they had such an innate rapport right from the start that Fraker would just make an indication of the sort of feeling he wanted and Laszlo would get it. Immediately. There was never a single moment when they clashed on ideas. And all credit to Laszlo. He's a man with a very strong visual style of his own but he sacrificed it in order to give Fraker what he wanted."

"I mean it has Fraker's look don't you think?"

Visual style? Fraker's look? It's not the sort of thing one is used to hearing from beautiful blonde actresses out of Hollywood. But then as someone said before the interview began, Sondra Locke is not just another pretty face. She's an intelligent knowledgeable girl, a girl who doesn't just make movies, she gets involved in them.

Again, the fact that she's still a relative neophyte in pictures likely has something to do with it. At heart she's still a fan.



But then it wasn't so long ago, after all, that she came out of a high school drama class in Shelbyville, Tennessee to win the role of Mick Kelly in *The Heart Is A Lonely Hunter*, a role for which she copped an Academy Award nomination for Best Supporting Actress.

"That was something I'll never forget. I mean the picture itself, not the nomination. I remember when we were down there on location in Selma, Alabama and I was still so awed by everything I could hardly believe it. Alan Arkin told me that there'll never be another time like this one. There'll never be the same kind of excitement again as in that first film. It's such an overwhelmingly special thing."

"And he was right. The feelings and emotions that went with the making of that movie are still with me."

Her attachment to *The Heart Is A Lonely Hunter* is perhaps influenced as well by the fact that her next two films, *Cover Me Babe* and *Willard* were not exactly examples of the motion picture art at its zenith.

"Yes, well, it's strange the way that worked out. After *Heart* I was determined not to let myself get type-cast into that kind of teenage tomboy image. I mean I was offered dozens of parts almost exactly like that and I turned them all down."

"And finally *Cover Me Babe* came along and it seemed ideal. A modern story of young

college students that was very topical and very interesting and at the same time allowed me to play the romantic lead. A complete change of pace."

"The director was going to be Noel Black who had just made *Pretty Poison* which I loved, so all in all it looked like a pretty good bet."

"Well the trouble began as soon as we started. The studio panicked. They didn't understand the story, didn't get the point of it all. So they assigned another writer to it and set about to mold it into something they thought they could deal with. It was just ridiculous. We'd be getting new pages of script every day. We didn't know from one day to the next what we'd be doing or where the story was going. It was an impossible way to make a film, and the result, naturally, was a disaster. Poor Noel, the whole thing just about shattered him."

"After that I did *Willard* which of course was an enormous success. But I was even less happy with that than I was with *Cover Me Babe*. I mean at least that one started out with some sense of integrity; *Willard* never did. Actually it's the only picture I've made that I'm ashamed of."

"I did it because they told me it would be good for my image to be in a hit. Well they were right. And I hated myself as a result. "So much for advice."



Sondra Locke, starring in Columbia's *Reflection of Fear*

143* GREETINGS

BUZZ BLONDELL BILL WELCH W. CUNNINGHAM
JOHN GRANT PIERRE GAUTHIER MRS. V. GAUTHIER
R. J. STEWART ED. SVIHURA MRS. D. SPRATT
G. KLEWCHUK A. PRITCHARD SAM BINDER
MRS. L. WILKIE MRS. M. L. WRIGHT MRS. M. WHYTE
ED GASPARD N. MacNEIL BILL LONG GEO. DUHY
RALPH BARTLETT GORD GOTTS P. ROGER LONG
R. J. GROPP GERRY DOW KEN FLETCHER
A. MACDONALD KEN FLETCHER BERNIE MASK
ED. BURROW M. MOORE JIM STRICKLAND
EDDIE LEIGH WILSON BRIG JONES
R. GABOURY JEAN F. LEGRIS
J. PAPINEAU A. DUBE MARCEL THIBAUT
J. FRANCOEUR MARCEL LEGRIS
BOB SIMPSON J. GRANT BENDIG
ED. REGULY R. J. KELLY ART SOUTHN
ROMEO VELTRI S. FREDERICK D. DELIGHT
DAN IRELAND M. D. J. STEWART
PAT CROSS DAN MORIARTY BRIAN JONES
DOUG WATT J. KETELAARS MAY DAVEY
J. ELLIS H. BIRNS M. C. McWELL
H. GREENING G. PARENT G. KRAUSER
G. McKELLAR B. PARKHOUSE REG. FAULKES
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A. BEAUREGARD L. LAFONTAINE M. DESJARDINS
DOUG KING M. BADGLEY H. FEILUM D. BREWER
D. DRYSDALE JIM CHALMERS NICK FROLOW
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G. JACKSON BILL SNELLING BRIAN ROSE
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ERIC BALL GERRY SADOURLIN DON GAULD
LES MARTIN E. VANCORD D. BARNES
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A. JENKINS H. FRECHETTE R. SCOTT
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F. MANIBAL DON BERNARDI DAN IRELAND
A. J. J. W. VINT C. G. J. J.
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you and yours

Season's Greetings

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*From our 143 theatre managers across Canada.

Theatres Now For The Future: The Key Word is "Multiple"

Theatre houses across the country are being re-shaped into more profitable designs.

Famous Players appears to be leading the way into multiples by converting its big old vaudeville houses, which seated more than 3,000, into theatres with five or six auditoriums.

Odeon, which opened its first theatres in Canada roughly 27 years ago, long after the big-barn era of design, finds itself with houses of about 1,200 to 1,400 which it is converting into dual or twin theatres. It sold its oldest and largest house, the 2,200-seat Carlton here, to developers to be replaced by an office complex.

Multiple theatres produce better attendance per seat by generating an extra audience, spokesmen from both groups agree. Ideally, a movie is started in one of the large auditoriums and then moved to a smaller one after a few weeks when attendance starts to drop. It can often pack the small house for many weeks allowing longer-than-usual runs.

As one exhibitor put it, "It's the first 400 seats you're selling every night. If we have twin houses then we have twice as much chance of drawing them."

But the conversion from palaces to houses means trouble for the independent theatres, says Curly Posen of Associated Booking Services and owner of seven theatres in Ontario.

"We get the film after the chains are through with it. Long runs kill us." His solution: "If we're not in direct opposition, then we should be able to play day and date in the same city" — in other words, the same day.

Some cost reduction is possible in multiples because one projectionist can operate equipment in two or three of the auditoriums, depending on their design. Theatres built as twins generally have one projection booth but the large theatre that is redesigned often cannot do this.

Theatre executives disagree on the spillover from a theatre to its twin.

Paul Morton, president of Odeon-Morton of western Canada, says, "If people come to see a specific program and they can't get in, most of them can't go to the other side."

But H.T. Blumsom, treasurer of Odeon in Toronto, says managers can see at a glance if they get spillover. "When they tell people in a line-up that no seats are left they can see people switch to the other line."

In Toronto Famous Players' 3,200-seat Imperial, where *Ben Hur* complete with horses was once presented as a stage production, is being rebuilt into a six-auditorium house. When it opens in June, the old balcony will house two auditoriums with about 500 and 450 seats each, the ground floor will have two of about 1,000 and 600 seats each, and the backstage will house two 300-seat auditoriums.

George Destounis, president of Famous Players, said one of the small auditoriums is being reserved for showings of 16 mm films.

He said the company has committed itself to five 16 mm movies by a Canadian film maker but he refused to name him.

"Maybe they'll only run for a week each or maybe they'll run on but in any case we're committed to five of them," he said.

T.M. Lynd, vice-president and treasurer of Famous Players, calls it "an entertainment centre" with two advantages. "It can offer a better product for a longer time and a better attendance per seat," he said.

The Uptown, first of the large multiples in Toronto, phased the openings of its five auditoriums. The first one was ready for Christmas, 1969, because it was committed to a major opening, and the last was opened in March, 1970.

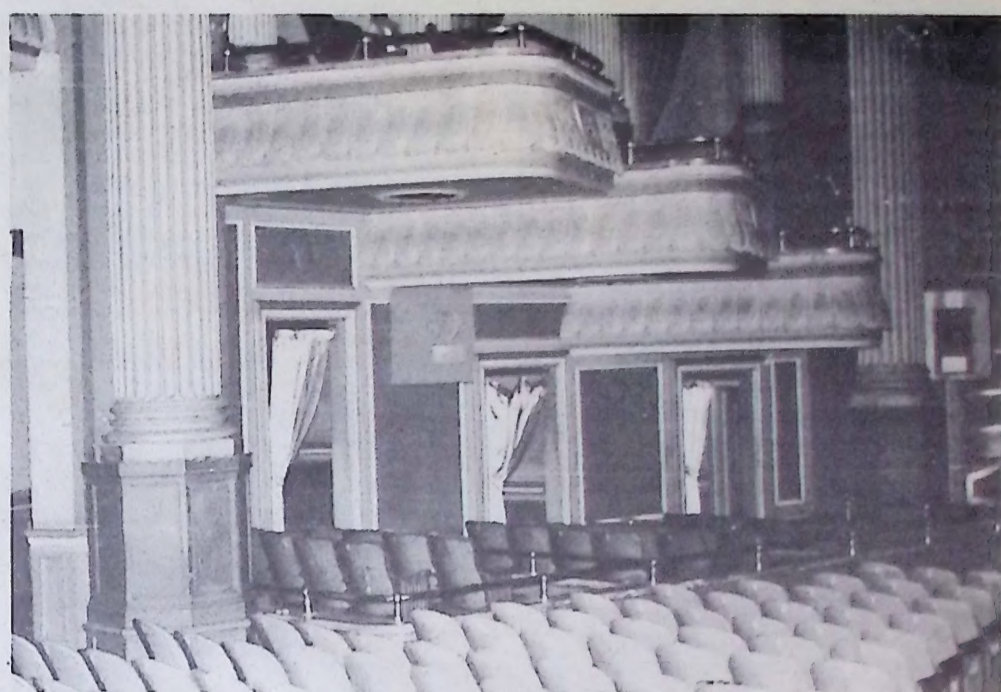
The Imperial is scheduled to open all houses at once to create a stronger impact on the public.

According to Mandel Sprachman, architect for both, all a theatre needs to be converted into smaller units is a sound building and enough space.

It does not even have to be a theatre to be converted. One that is being made into a multiple in Washington, D.C., started its life as a car showroom. In Paris, a burlesque house built by Napoleon to entertain his soldiers is now a dual theatre.

Odeon has converted some of its theatres into twins and has built new twins, including the York, Albion and Sheridan in Toronto. Right now it has plans to twin three others that now seat from 1,200 to 1,400.

As Charles Mason of Odeon said, "The most important factor in twinning a theatre is that you create a higher percentage of seat utilization."



The Imperial's majestic boxes are part of past memory.

his movies because they are either businessmen at work or tourists who are more interested in sight-seeing than movies.

Others argue that not only are the movie patrons staying at the hotel but the theatre has to compete with in-room the televising of movies.

Some extra revenues are generated when the theatre is used for business meetings and sales presentations in the morning.

Odeon Theatres are located in hotels including the Holiday Inn in Windsor, Ont., the Chateau Champlain in Montreal and the Regina Inn in Regina.

As soon as exhibitors start to talk about placing a theatre in an office complex, one cites the example of either the Place Ville Marie in Montreal or the Toronto-Dominion Center in Toronto.

The one in Montreal, surrounded by activity day and night because it lies close to Ste. Catherine St. with its shops, restaurants and clubs, and close to the new hotels and transportation terminals, is said to be doing well.

The one in Toronto, at King and Bay, surrounded by office buildings that are deserted at night, is said to be doing not well.

The moral: If it's in a building, make sure it's where the action is.

Famous Players operates a triple attached to an office building in Ottawa's Capitol Square which lies close to a street mall with its restaurants and shops. The movies are on the floor above street level and the entrance is between street-level shops. A dual is planned for an office complex in Toronto at the corner of Bloor and Yonge.

Although movie houses in apartments have been successful in some European cities, they have not caught on here.

As architect Sprachman pointed out, "They're successful in Europe because the apartment is close to the action so the outside public uses the theatre."

Thorncliffe Park, an area with a high concentration of apartments that is as isolated from the rest of Toronto as an island from the mainland, had a theatre in a shopping centre but it closed after three or four years.

"The theory was that a movie would be convenient to these thousands of apartment people who wouldn't even have to drive their cars to get there but it just didn't work," Mr. Sprachman said. "Maybe it proves that people want to go out for an evening, they really want to go out."

Mr. Morton of Odeon-Morton is interested in an apartment house location. During an expansion program that was completed about two years ago, his chain developed 12 theatres in seven years, including one in the Regina Inn.

"When we have digested all this and are ready to expand again, I'd like to look for an apartment development and perhaps try a 300 or 350-seat auditorium," he said.



Alteration: Offices and boutiques

Mr. Blumsom of Odeon pointed out that when the chain first turned to dual theatres, a large and a small auditorium were preferred. Now he prefers when they are closer to equal size.

In looking for more profitable locations, some theatres have been housed in office buildings and hotels, and at least one exhibitor has an eye out for a suitable apartment building.

It is taking the exhibitor out of the real estate business and putting him back into the business of running a movie theatre. If movies are housed in hotels or shopping centres, the theatre leases space just as a retailer would and furnishes and equips it himself.

One exhibitor said he is in a good position when it comes time to lease space in a hotel because he points out to the owner that he is drawing movie-goers into the hotel where they will become customers for other shops. He argues that the hotel guests will not go to



Who knows what the future may bring?



Demolition next summer.

Russians and Our Know-How

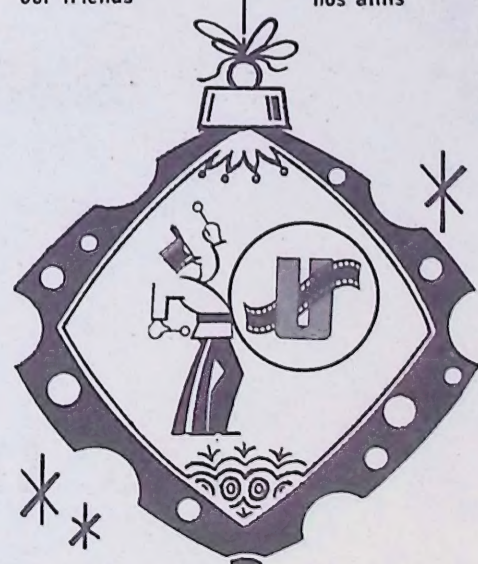
Canadian movie houses have made it into Russian history books.

Mandel Sprachman, architect for many of the multiple theatres in Canada, said the Canadian government escorted Russian visitors through Toronto's Uptown while it was being converted into five auditoriums.

Recently, the Russian visitors wrote to request more information on the conversion for a book they are writing on the history of the cinema.

Season's
Greetings to all
our friends

Meilleurs
Souhaits a tous
nos amis



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MONTREAL

TOWN HALL PANEL DISCUSSES CAN. FILM

By SHIRLEY MORRIS

TORONTO — Canada turns out the same proportion of good, bad and indifferent movies as any other film producing country but none has the promotion budget of an American film to sell it to audiences, people interested in Canadian film were told at a public forum here.

Instead, Canada imports 800 films a year, about half of them from the U.S.

Michael Spencer of the Canadian Film Development Corporation said that, using the rule of thumb that a movie must gross five times its budget costs before it shows a profit, then *Wedding in White* must gross more than \$1 million before it returns any money.

"Face-Off did \$600,000 and we're nowhere near getting our money back," he said.

Mr. Spencer was one of seven panelists discussing Canadian films at St. Lawrence Centre, a Town Hall meeting. Others were

George Destounis, President of Famous Players; Sandra Gathercole of the Canadian Film Makers Co-Op; John Hofsess; movie critic for *Maclean's*; film makers William Fruet and Allan King; and critic Gerald Pratley Director of the Ontario Film Theatre as moderator.

Mr. Spencer said the CFDC has recovered roughly \$850,000 in five years from successful films and has re-invested the money.

He pointed out that tax laws are being tightened so it is not as easy to write off losses.

"A Montrealese bought one film as a tax write-off but it made money," he said. "Now he owes the government another \$70-80,000."

John Hofsess said critics expect "one great and two or three very good films every year out of the 20 or 30 feature films made here."

Mr. Destounis was put in the position of answering for the entire industry for the poor

distribution of Canadian films.

He parried an attack from Sandra Gathercole who said that no Canadian film has the promotion of a U.S. film by saying that the distributor sets up the advertising campaign and the exhibitor can only argue about the amount in relation to returns.

Moderator Pratley suggested the Canadian films might be by-passed because exhibitors are accustomed to taking film only from traditional sources and not looking elsewhere.

Mr. Destounis said his company has "commitments for Christmas, is reasonably sure what we'll have for Easter and an idea of what's available in June. But I don't know the release date of one Canadian feature film."

He pointed out that multiples in key cities will have the opportunity of showing Canadian films but they still have to be good. Shorts do not recover their costs even if they are played on the entire circuit, he said.

He drew strong applause from the audience when he said he strongly supports a quota although he was not speaking on behalf of the industry or his own company.

Famous Players, which is 51 per cent American-owned, has advanced \$1½ million for Canadian films on an equity basis since 1969, he said.

"One is so bad we won't get the print cost back," Mr. Destounis said.

One of the 300-seat auditoriums in the new Imperial Theatre in Toronto is equipped for 16 mm film. The company has committed itself to five films from one Canadian film maker but he refused to name him.

Mr. King said money must be found not only to launch film in Canada but also in the U.S. where, as Mr. Hofsess pointed out, Canadian films were welcomed by the critics but not necessarily by the public.

VISITORS



Gordon Stulberg,
President of Twentieth Century-Fox



Leatrice Joyce (left) and Lois Wilson, in Toronto for a Student Showing of the 1922 de Mille film *Manslaughter*. Above are the two ladies at the height of their success in the early twenties.

SEASON'S GREETINGS...

FROM

THEATRE HOLDING CORPORATION
LIMITED

The Innovative Circuit

International Scenes

Adolf Zukor is going to be 100 years old (that makes the movies almost the same — maturity is at hand) and a gala dinner sponsored by the Variety Club will be held on January 7 on the Paramount lot in Hollywood. Co-Chairmen of the \$250 plate bash are Bob Hope, Robert Evans, M.J. Frankovich, Leonard Goldenson, Jack Warner, Sol Lesser and Sherrill Corwin. General Chairman is Frank Yablans . . .

Tuesday Weld is the number one Contender for the part of Daisy in Paramount's *The Great Gatsby* . . . Liv Ullman and Gene Hackman will make Taylor's Bride, a western love story, for Warners . . . Steve McQueen will be directed by Franklin Schaffner as Papillon . . .

The Walter Reade Organization has returned to the production end of the film world with two projects planned. One is a ballet version of *Don Quixote* with Rudolph Nureyev and the Australian Ballet. The second is a Joseph Strick film of James Joyce's *Portrait of the Artist as a Young Man*. Reade and Strick formerly collaborated on *Ulysses*. Projects are only the beginning, says Reade Organization . . . Rank Film Distributors and Twentieth Century-Fox have joined to form Fox-Rank Distributors Limited. The new company will handle all Fox and Rank theatrical distribution in the United Kingdom beginning this month. Only theatrical distribution is covered by the company. Co-Chairmen are Percy Livingstone of Fox and Frank Poole of Rank . . .

November 18 was an important day in the life of the moving picture. Mickey Mouse was forty-four years old. And his voice still hasn't changed. On November 18, 1928 Steamboat Willie made its debut at the Colony Theatre in New York . . . And NBC TV will air a 50th Anniversary Special in honor of Disney Studios . . .

Passing: Martin Dies, the first chairman of the House Un-American Activities Committee, died recently at age 71. Appointed by Franklin D. Roosevelt, Dies was never as extreme as his successors, but he did establish the groundwork . . .

Richard Lester, a film pioneer in his own right with his unique style in the '60's, has lost his latest film project, and is now shooting commercials in France and Italy. He first gained experience in the same form . . . Mickey Rooney has also returned to the old days. Living in Fort Lauderdale, Florida, he now has formed a seventeen piece band. Playing one-night stands in his immediate area, he features Lawrence Welk-type music, and earns \$2,500 per night . . . And Lana

Turner will star in two films back to back in London. *Shocking* and *You'll Never Love Me* are the titles. They could be the title of her recent biography . . .

George C. Scott begins shooting *Day of the Dolphin* December 19 in the Bahamas for Joseph E. Levine. Written by Buck Henry, pic is to be directed by Mike Nicols . . .

Allied Artists moved from the red to the black due to the success of the film *Cabaret*, and promptly acquired Cinerama Releasing . . . Bennie Korban has left National General to become Marketing Director at Brut Productions . . . Columbia Pictures has recouped its 1971 losses . . . Mary Pickford has prepared a package of films to be released in Europe. Included are Rebecca of Sunnybrook Farm and five other silents, each equipped with a new Wurlitzer sound track, and two talkies, as well as some shorts. Proceeds from rentals will go to the Mary Pickford Foundation . . .

A theatre in Luton, England was showing a sex education pic called *The Language of Love*. Some females told the manager they wanted to come and see the movie but were too shy to go in mixed company. The manager arranged a Ladies Only Night . . .

NATO Events: At the recent convention in Bal Harbour Florida, Harold F. Chesler of Salt Lake City was elected President of the National Association of Concessionaires. Re-elected as Vice-Presidents were Clifford D. Lorbeck and S. Charles Bennett, Jr. New V.P.'s are J.C. Evans and Don W. Mayborn. Charles L. Sweeney of Odeon in Toronto was elected a junior director . . . A Conference on Visual Anthropology will be held March 7-10, 1973 at Temple University. An opportunity is provided for Anthropologists, Social Scientists, Communications Specialists and others to explore the uses of visual media for an understanding of the human condition . . .

The first Directory of Non-Narrated Films is to be published by Bowker, a unit of the Xerox Corporation. Nearly 1,000 16mm films will be included, the main criteria for inclusion being a visual communication. These are not silents, but talkies who lack dialogue and face to face interviews. Company credits Expo '67 with inspiring interest in this method of communication . . .

Included among the winners at the recent Chicago International Film Festival were the NFB for Norman Jewison; Film-maker, Ontario Education Communication Authority for the Metric System, Hydro-Quebec for L'Electricite, and Moreland-Latchford Productions for Ponies and for Tommy, Suzie, and the Cardboard Box.

Digest Classified

Opportunity for ambitious person to operate a Drive-In theatre in Muskoka area; needs renovation and lots of hard work. Person should be a projectionist for maximum income — profit sharing and/or interest in business. Principals only need apply. Contact F. J. Giaschi, P.O. Box 490, Huntsville, Ontario.

Uher 4000L tape recorder for sale. Reel-to-reel 5 inch reels, portable, Mono, all ac-

cessories including nic cadmium battery. Two years old, excellent condition. Professional quality at amateur prices. \$265. Contact Canadian Film Digest, (416) 924-3701.

Do you have an article to sell, a service to provide, a position to fill? Place your ad in this section. Only 80 cents per line. Send your insertion to Classifieds, Canadian Film Digest, 175 Bloor East, Toronto 5. Get results — cheap!

Digest Casting

National Film Board
Montreal

Planning low budget one hour dramas for TV and one and a half hour dramas for features. Looking for original film scripts or outlines. Submit to Rosemary Chapley, Studio Eight, National Film Board, P.O. Box 6100, Montreal 101, Quebec.

Hobel-Leiterman
Toronto

Opening for an experienced neg cutter. Write to Hobel-Leiterman, 573 Church St., Toronto, or call (416) 920-3495.

Patti Payne
Toronto

Casting from now until Christmas for eight more Police Surgeon episodes. Looking for new people, any actors in town who can handle an engagement. Photos and resumes to Patti Payne, 2264 Lakeshore Blvd. West, Toronto 500.

University of Windsor
Windsor

School of Dramatic Art requires scenic Designer Ph.D. or M.F.A. degree required

with both academic and professional experience to design university productions and teach undergraduate students. Salary is negotiable. Effective Jan. 1, 1973. Apply to the Director of the School of Dramatic Art, University of Windsor, Windsor, Ontario. (519) 253-4232, Ext. 249.

Gate Theatre Productions
Toronto

Toronto Gate Theatre Productions will present two new works this year, including one musical. Send pics and resume Box 546 Station K, Toronto 12, Ontario.

Huron County Playhouse
Grand Bend, Ontario

Actors, actresses, technicians needed for school tour with children's theatre in London, Ontario area. Send pics and resume to Playhouse, Grand Bend, Ontario.

Are you looking for actors, technicians, teachers? We will provide a listing in this column free. Just send information to Casting, Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.

HILLARD ELKINS STARTS COMMUNICATION COMPANY

Hillard Elkins, international stage and film producer, was in Toronto recently to announce the formation of a film company in Canada.

Called Elkins Productions of Canada Limited, the company will be involved in all areas of entertainment and communications including film production and distribution, publishing, and recording.

Elkins Productions of Canada Limited will amalgamate with an existing Ontario public company, Mytoton Chemicals Inc., and will trade over the counter in Toronto. Its initial capitalization will be one and one half million dollars. Members of the Board of the new Ontario company will include: Hillard Elkins, President; Robert W. Macaulay, senior partner of the Toronto law firm of Thomson, Rogers; D. Gordon Badger, President of M.T.S. International Ltd., and Holdex Group Limited; Miss Claire Bloom, stage and film actress — and wife of Elkins; D.J. McGorman, President of Ticket Investments Ltd.; D.W. Reid, President of Holdex Financial Services Limited; Harold Schiff, senior partner in a New York law firm.

Why has Elkins chosen Canada? For Elkins, Canada offers more flexibility. "The rules are not as stringent. By design in the U.S. you have to build in thirty to forty per cent overtime to get a film made. Here one can limit himself to pay only the direct costs which can represent an enormous saving of up to thirty per cent of the below-the-line costs of a film."

Other reasons cited for Elkins relocation to Canada were the excellent government attitude toward the film industry, especially the funds made available through the CFDC and the Ontario Development Corporation; the availability of talent; and the more open atmosphere of working conditions.

The schedule for the company will be hectic in the coming year. Commencing December 4, Elkins will begin the shooting of *A Doll's House* starring Claire Bloom, Dame Edith Evans and Sir Ralph Richardson. The budget is set at four hundred thousand dollars and

the film is expected to be in release by February, 1973. "I see *A Doll's House*," says Elkins, "as essentially a story of confinement and will therefore produce it in a studio environment."

In the spring of 1973, the company will commence production in Toronto of *One Hundred Dollar Misunderstanding*. Elkins will produce and direct the film which is being co-produced with Twentieth Century-Fox.

Fox will also co-produce with Elkins the film version of his Broadway musical success, *The Rothschilds* with a budget tentatively set at five million dollars. Production will be in London and Vienna.

As a producer, Elkins is a man committed to total involvement in any project. He spent seven and one half years on the Rothschilds' production and a similar period on *Golden Boy*.

"My role in any production," says Elkins, "is one of finding a project and casting it, not the actors but the creative personalities and supervising the project, acting as an editor." In this way he has assumed control over productions which have resulted in his numerous successes.

Elkins previous film productions included *Alice's Restaurant*, *A New Leaf*, and *Oh! Calcutta!*.



Hillard Elkins.

Digest Movie Quiz No. Two

1. Katharine Hepburn made her film debut as John Barrymore's daughter in _____.
2. What was the name of the Bogart character in *Petrified Forest*?
3. A photo showing Marilyn Monroe's skirt blowing up was part of the ad campaign for what movie?
4. Who played the Dolly Sisters in the movie of the same name?
5. Buddy Rogers, Richard Arlen, Gary Cooper, and Clara Bow starred together in an award-winning film set in World War I. The film was called _____.
6. In what movie did Fred Astaire sing "I Won't Dance"?

7. Spencer Tracy murdered Ingrid Bergman in _____.
8. What was the name of Dracula's henchman?
9. Weekend at the Waldorf was the 1945 remake of _____.
10. Name the following star: He lived 1880-1940. A famous star of westerns, rodeos, and circuses, he died in a car crash in Europe.

Answers:

1. Bill of Divorcement. 2. Duke Mantee. 3. Seven Year Itch. 4. Betty Grable. June Haver. 5. Wings. 6. Roberta. 7. Dr. Jeckyl and Mr. Hyde. 8. Renfield. 9. Grand Hotel. 10. Tom Mix.

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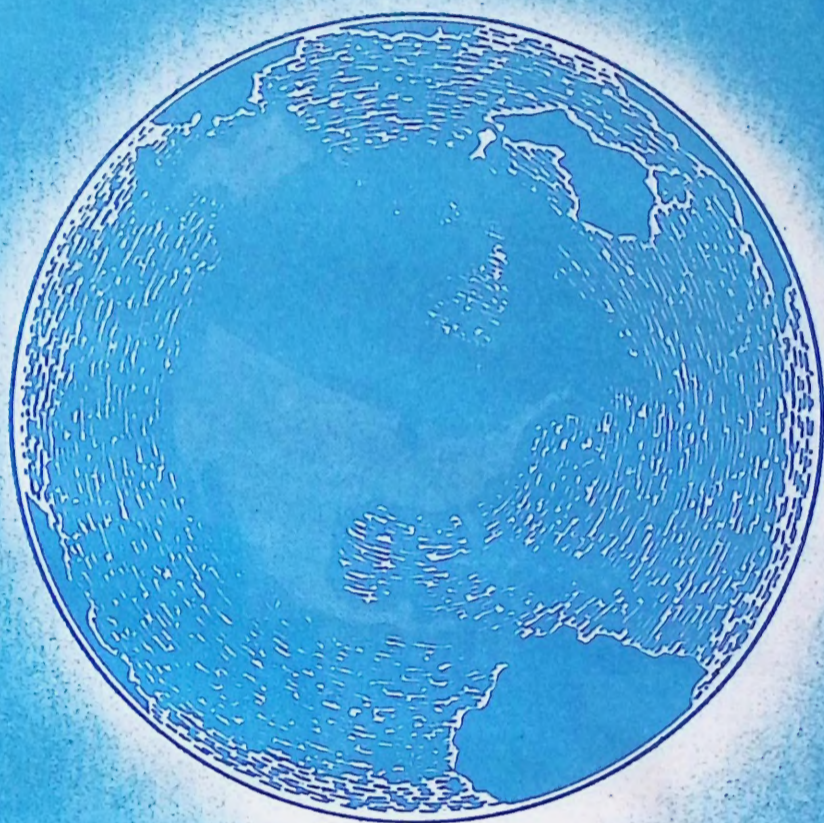
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